

7

Dramatic

20 Cents
APRIL 9, 1921

Mirror

and THEATRE WORLD



DRAWN BY
CHARLES
GORDON
BAXTON

CHET
WITHEY

Who has just completed
two Chet Withey Productions
for Constance Talmadge, "Lessons
in Love" and "Wedding Bells"

All the News

Buzz Kaufman's Page

BETTY HALE, star of
"The Night Boat"
and cinema actress ex-
traordinary, says:

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things; the good start in
life that it gave me as a
child and the rich flavor
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OF
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and trousseaus



Vote For Your Favorite

☐ The three girls having the greatest number of votes at the close of the contest, April 30th, midnight, are given contracts to appear in Universal Pictures.

☐ There are numerous other prizes for many of the other girls.

☐ The following girls are leading the contest in the order in which they are listed:

- 1—Katherine Kelly
Ronsale, Va.
- 2—Annet Cocco
Bellaire, Ohio
- 3—Marie Mannel
Ham Tronick, Mich.
- 4—Martha De Garden
New York City
- 5—Adelia Maday
Hammont, Ind.
- 6—Christine Shoulders
Wood, Calif.
- 7—Louise Walker
New York City
- 8—Ruth Addis
Wildwood, N. J.
- 9—Rosalie Reitter
Milwaukee, Wis.
- 10—Sophia Kusic
Landing, Ohio
- 11—Catherine Muhs
Mt. Pleasant, Pa.
- 12—Severina Ragnetti
Chicago, Ill.
- 13—Grace Santoro
Philadelphia, Pa.
- 14—Wilhelmina Prosser
Marblemont, Wash.
- 15—Florence Richards
Ithaca, N. Y.
- 16—Vera Nalak
St. Louis, Mo.
- Beverly Evans
Mason, Pa.
- Louise Earle
Minneapolis, Minn.
- Helen Hollingsworth
Duncan, Okla.
- M. E. Murphy
Dayville, N. Y.

Contest Editor Dramatic Mirror
133 W. 44th St., N. Y.

Cast this vote in favor of

Name

Address

City

State

whom I want to win the contest.

Dramatic Mirror

and THEATRE WORLD

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42nd Annual Spring Number of Dramatic Mirror and THEATRE WORLD

OUT APRIL 30th

☐ Special Feature Articles on Vaudeville, Music, Drama, Pictures and a Complete Review of the Season.

☐ Profuse Illustrations in Colors.

☐ Special Articles by

S. Jay Kaufman
John J. Martin
Bernard Sobel

Jim Gillespie
Johnny O'Connor
Ray Davidson

And the Leading Picture Producers.

Color forms close 23rd—Black and White forms 26th

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have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

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And throughout the coming autumn and the harshest winter they will remain equally flawless—these same complexions, —if they will be allowed to continue under the same expert guidance and under the influence of the same unflinching Beauty Aids.

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There is an unflinching "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de Beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.
Helena Rubinstein
of Paris and London

46 West 57th Street New York City
ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., 1116. Lola Beckman, 20 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Elmer's"

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*(You can write or wire to my temporary headquarters
The Palmer House, Chicago)*



Photo by Hoover

GARETH HUGHES

The brilliant young Metro star who is soon to be seen in a film adaptation of "Barber John's Boy," by Ben Ames Williams.

• DRAMATIC MIRROR

Page S. Jay Kaufman!

WHY is it that William A. Brady must do all the fighting?

And he does it not only in the State of New York. He does it wherever he thinks the theatre or the motion picture industries are being threatened. Last week he was at Albany to fight the bill which is trying to put censorship into being in this state.

AND IF YOU DO NOT BELIEVE THAT MR. BRADY SHOULD BE HELPED, JUST READ THE FOLLOWING WHICH ARE THE DETAILS OF THE PROPOSED BILL:

The creation of a State Motion Picture Commission.

The appointment by the Governor of three commissioners at a salary of \$7,500 a year for five-year terms.

An appropriation of \$70,000 for expenses.

The submission to the commission of all new films excepting current events and scientific films.

The payment of a fee of \$10 by applicants for each 1,000 feet of original film, and \$5 for each additional copy, the fees to be paid into the State Treasury.

The commission to have the power to reject any film submitted which, in the opinion of the commission, is in whole or part "obscene, indecent, inhuman, sacrilegious, or is of such a character that its exhibition would tend to corrupt morals or incite to crime."

The revocation, upon five days' notice, of any film for which the commission has issued a permit.

The exercise of a strict censorship on all motion picture advertising.

The decisions of the commission are reviewable by the courts.

Violations are punishable as a misdemeanor.

Existing governmental agencies are not relieved of the responsibility of enforcing the present laws against the exhibition of improper films.

On Benefits

Under no circumstance should any actor or actress appear for any benefit performance unless a definite assurance has been given in advance that ten per cent of the net profits will go to the Actors' Fund.

Several of the clubs have made a resolution to this effect. Benefits are given for all sorts of causes, but very rarely for the actor.

And the reason that I suggest this



JUNE MATHIS

Who adapted "The Four Horsemen of the Apocalypse" to the screen for Metro in an excellent manner as those who have seen the picture can testify

again and again is because of the sort of thing that happened at the Century Theatre recently when Margaret Anglin gave a benefit performance for the Hoover Fund. Not even the societies for whom she gave the benefit supported it.

On a Welcome

It is a little disgusting to see the attitude of the average critic toward the new-comer.

I am thinking of the reception that was given to Vincent Lawrence's new play, "The Ghost Between." Only one or two men like Burns Manile gave him any encouragement.

To be sure, the play has its faults, and all that, but it shows that Vincent Lawrence has a great deal of ability.

And ability in the theatre is rare. And should be recognized and welcomed.

But, alas, that is not the way of the theatre.

On "Caligari's" Welcome

And the welcome to Vincent Lawrence reminds me of the attitude of another welcome. The welcome to the futurist picture, "The Cabinet of Dr. Caligari," at the Capitol Theatre.

The wisecracks comments were delicious. They, of course, could not see the picture at all. They were bewildered, and so, being too lazy to enter into the merits of the picture and its value to the picture industry, simply joked about it.

You may, or may not, like the picture. But you can't help liking the encouragement it gives to producers of unusual things. There is nothing in it that is conventional. It strikes an absolutely new note in pictures and it is interesting. If the wisecracks would think a little they would see that it is their business to give a new

thing like this picture every conceivable sort of welcome.

On the Intimate Public Gambol

The Lambs ask me not to divulge the reason for the giving of the Gambol at the Globe Theatre next Sunday night.

I will not divulge it, but I tell you that the Lambs entertained wounded soldiers throughout the war, and after the war, and are still doing it. Now, I did not SAY that this Gambol is to raise money for this fund. You can decide for yourself about that.

But by all means go to the Gambol, because I hear that some exceptionally clever things are to be done.

On April 9th S.W.W.R. Day

And that reminds us of the Stage Women's War Relief—that glorious organization which did so much during the war and which like the Lambs did not let up when the war was over—has set aside Saturday of this week, April 9, to raise enough money to continue the entertainments for the wounded men still in the hospitals.

I wish you could hear Rachel Crothers on this subject.

I wish you could hear her determination to continue this work just so long as there are any wounded men. I know the work of this organization, and if it comes within your province to help it in any way, do it.

On Income Tax

I have been asked by a great many actors and actresses just what their rights were in the matter of income tax. They asked me whether, because certain rulings have been made, certain payments must be made. The answer is that of course the payment must be made, but that an appeal can also be made.

And I am inclined to think that many of the regulations would not be sustained. For example, if an actress goes from her home to the theatre in an automobile why should it not be charged as an expense? And hairdressing? And manicuring? And stockings and shoes which are used only in the play?

I shall be glad to take up any specific cases where you are in doubt. Write me the facts BRIEFLY.

On a Curtain Raiser

Have you noticed what a great success the curtain raiser "The Man About Town" is at the new Ritz Theatre?

William Hays found that "Mary Stuart" was not long enough for a full evening's entertainment, with the result that he re-produced this clever pantomime.

I have always thought that there was a place in our theatre for the curtain raiser, and this proves it. The old argument that the curtain raiser proved that the play was not long enough is beside the point.

S. JAY KAUFMAN,
133 West 44th St.,
N. Y. C.

I ask the OPPORTUNITY of joining your (no dues) campaign vs. Blue Laws. I know its need after reading of the proposed N. Y. State Censorship Bill.

Name

Address

(Cut out and mail)

*Max Dolin
and His
Orchestra
in Havana*



(At the left) Max Dolin in his Havana home, collecting the juicy pineapples of Cuba. (Below) Max Dolin and his orchestra, appearing nightly in the Gran Casino de la Playa, Havana, and featuring Maurice Richmond's latest song success, "Now and Then"



Broadway Buzz

A CONVICT recently wrote to the Jack Mills Music Co. asking for an appropriate song to use at the prison entertainment. Irving Mills, always obliging, sent him a number entitled "Ding, Ding, Ding, Here Comes the Wagon."

In the Interest of Art

June Mathis, the well known screen adapter, was seen coming from a photographer's wearing a worried look.

"What is the matter with your face?" she was asked, "you look drawn and out of focus."

"I'll say so," Miss Mathis replied. "I have just had some art photographs taken and I am trying to look like them."

In the Interest of Science

Winifred Lenihan, who plays an important part in "The Survival of the Fittest," recently visited a drug store to seek relief for a headache. After deliberating for a short time the clerk made up a dose which he offered.

"Will it cure me?" Miss Lenihan inquired.

"That," replied the clerk, "is what I am trying to find out."

Blythe Sherwood wishes to know if Henry Ford's new invention, the Mechanical Cow, will have automobile horns.

While riding in a taxicab the other night a young movie actress suddenly decided to drink iodine. After some strenuous work on the part of several medicos which resulted in her recovery, the young lady claims it had all been a terrible mistake. No doubt it was. She probably got the bottles mixed in the dark.

There is an American in Rome! How do we know? Listen. Somebody has leased the Coliseum and is going to produce a show in those sacred ruins. Doesn't that smack of Yankee enterprise? And when the



enterprise gets under way, there will be an end to the dispute between the Capitol Theatre and the Hippodrome as to which is the largest theatre in the world.

Not if Dr. Crafts Has His Way

"Paris stage is due for a reform," says a news item. Chorus girls must wear more clothes and comedians must tone down their jests, according to a bill drafted by the Council of Ministers and approved by President Millerand. Last week jazz was banned. Pretty soon the natives of gay Paree will be hot-footing it to New York for their gaiety.



We agree with Georgie Cohan that Mary is a grand old name, especially from a box office point of view. Right now Broadway boasts of Mary, Mary Stuart and Mary Rose which assures the theatregoers of a merry time.

Life must be a terrible bore for Lillian Leitael who toys about carelessly just under the roof of Madison Square Garden twice daily. The only thing she can work up a fright over while she is going through her



perilous routine is whether or not she is going to spoil her costume as she slides down the rope to safety. To be sure it would be too bad to spoil her clothes for they are hand painted, but then since Lillian works in full make-up, so is her face.

Sign in uptown picture house:
ALICE BRADY
OUT OF CHORUS.

We know that girl possessed possibilities.

"Charlie Chaplin's mother held over at Ellis Island," news item. Wonder who's booking the act. Sounds like independent time.

From recent dispatches we learn that the former Archduke of Austria has become an actor and is negotiating for an opportunity to appear in New York. Being of Austrian royalty he no doubt is thinking of American royalties.

Mr. Calhern Resurrects a Good One

Louis Calhern on vacation in the Grand Canyon, resurrects a good one that you will remember.

"Bought three cigars at Flagstaff," he writes. "After a few puffs I said to the dealer: 'Rotten cigar. Fearful.'"

"Don't complain," said the dealer. "You've only got three of them. I have 997 left on my hands."

"Actors battle robbers in restaurant," headline. Who said scrambled Ham and Yeggs?

Things You Seldom Hear Of

An actor denying he has a good act.

An actor admitting he has a bad act.

A show closing owing to the critics' point of view.

A house completely seated at the rise of the curtain.

A performer refusing to do a benefit.

A chorus girl interested in the eight cent fare.

Public Morals as They Are Administered

Chicago's Lincoln Park police have issued an ultimatum to springtime spooners that all amorous demonstrations must end promptly at 11 o'clock.

On The Road

No actor is a real actor, they say, until he has walked the ties. Such being the case, these remarks from the Topics of the Day film should awaken response in many Thespian breasts:

A starving tramp stopped at a kitchen door in California and asked for food.

"You likee fish," asked the Chinese cook.

"Yes," replied the tramp eagerly.

"All lite, come around Fliday."—TENNESSEE MUGWUMP.

"I have seen better days," the tramp at the door began.

"So have I," replied the housekeeper, glancing at the darkening skies before she slammed the door.—PATTERSON PRESS-GUARDIAN.

Tramp—"Madam could you give me a dime for a bed?"

Madam X—"Why sure; bring the bed inside."—SOUTHERN BUCK (New Orleans).

Old Lady—"But my good man, your story has such a hollow ring."

Weary Willie—"Yes, missis, that's the natural result of speaking with an empty stummick."—LONDON (ENG) MAIL.

Mrs. Happyhome—"What can I do for you, my poor fellow?"

Tattered Tom—"Lady, the woman at th' next farm give me a piece of cheese. Would you be so kind as to surround it with bread?"—AYER (MASS.) NEWS.

Tramp—"Can you assist me along the road mum?"

Lady—"Personally I cannot, but I can unchain my dog and I know he will be pleased to do so."—NEW ORLEANS ITEM.

The Star

Well, the season is near over, and goodness I'm so glad. If I had to work much longer I surely would go mad. We've been playing here for six long months and I haven't missed a night.

I've grown fat from midnight suppers, oh, I really look a fright. My voice is very tired, those two numbers in the show

Are quite a strain upon my throat, my professor told me so.

I'm sick of listening to applause and proposals from old men,

Who offer me the moon and stars if I would but say when.

No, I haven't just decided as to where I'll spend my time,

I might go to the mountains, the air would be sublime.

Or perhaps I'll go to Newport, where I have my summer home,

Or maybe Europe, who can tell, I have some friends in Rome.

The Star Gazer

Well, we just got the death notice that the show was soon to die. And we figured on a summer run until about July.

Our haughty prima donna was the one who crabbled our dough,

"I need a rest," wailed the big fat pest, so they're going to close the show.

She sings two little numbers and she claims her throat is sore.

If she sang as much as we do it would loosen up her jaw.

It's nice for her to take a rest, but to me it means much gloom,

While she dines in a swell hotel, I'll cook in a furnished room.

You know jobs are pretty hard to find, especially right now,

"And call again tomorrow," don't appeal to me somehow.

So while Miss Prima Donna mingles with her high-toned mob,

I'll be hounding all the agents looking for another job. JIM.

They are selling ham sandwiches at the Circus for fifteen cents. If you succeed in locating the ham you get your money back.

So Billy Sunday, while he was down in Kentucky, dropped in to give Man-O-War the o. o. The question is, what will the result of the



interview be? Will Billy be converted to the betting shed? Or will Man-O-War stop in the middle of the track and lead the grandstand in prayer?

In her latest picture, "Footlights," Elsie Ferguson impersonates Eddie Foy. Why not film "The Bat" and have somebody impersonate Babe Ruth?

ACTORS IN UNIQUE PROJECT

Financing Expedition to Salvage U. S. S. "Isis" in Florida Waters

A LARGE number of actors are likely to "go up in their lines" throughout the coming days, due to anxiety over the developments of one of the most romantic "long shots" that Broadway has taken up in a decade. The feverish interest of the players centers in the progress of the good ship "Blue Point," which sailed April 2, for Anastasia Island, off the coast of Florida, near St. Augustine, to undertake the salvage of the U. S. S. "Isis," and incidentally to demonstrate the practicability and value of a series of salvaging devices invented by A. B. Saliger and owned by the Saliger Ship Salvage Corporation, in turn largely controlled by theatrical money.

Some of the well known amusement people financially interested in the spectacular venture are Lionel Atwill, John L. Shine, Elsie Mackay, Edmund Gurney, Sallie Bergman, Nat Roth, Iseth Munro, Caroline Thomson, Mrs. Thomson, Ruth Watson, Josephine Adair, Isabel Vernon, Melvin Stokes, Nina Valeri, Clarence E. Willard, Victor Moreley, Henry E. Dixey, Leslie Palmer, Harrison Brockbank and Mona Morgan from the speaking stage; Templar Saxe, Charles Mussett, Donald Hall, William Eville, Percy Mar-

mont, Herbert Standing, Harry Paul-ton, Jr., and Ben H. Atwell.

They and many other professional people have been shareholders in the concern for more than a year, during which it has been preparing for the crucial test now under way. Last fall the company equipped the expedition and sent it to the same waters, but a series of storms was encountered, necessitating the abandonment of work on the wreck until the present. The Saliger Company is so confident of recovering the vessel that the concern bought it lying where it now rests on the floor of the ocean, paying something over \$10,000 for a property representing an investment of well over \$800,000 and which is said to be as good as ever if brought to the surface. The Government, which owned the vessel when it was wrecked, made ineffectual efforts to float the "Isis" and then turned it over to a private wrecking concern, which brought it to the surface, only to lose it in a squall before it could be towed into drydock. The Saliger Company then bought the wreck because of the unique problems it presented for a demonstration of its salvaging system and also because of the wealth to be obtained through a successful experiment.

Stage Women's Drive

The Stage Women's War Relief has set aside Saturday, April 9, to make a drive for money throughout the theatrical profession, in order to continue sending entertainments into hospitals for the wounded soldiers. The Stage Women's War Relief began sending shows into the hospitals when the first wounded men arrived in America, and has pledged itself to continue the entertainment just as long as the wounded men need it.

"The Wheel" Next Month

John Golden's next production will be "The Wheel," a comedy, by Winchell Smith, which will be presented at the Apollo Theatre, Atlantic City, Monday, May 2.



CELENE CRAVEN

A decorative member of the "Love Birds" company at the Apollo Theatre

National Vaudeville Day

Every vaudeville theatre in the United States and Canada represented in the Vaudeville Managers' Protective Association, numbering nearly one thousand, will celebrate National Vaudeville Artists' Day on Friday, April 8th. The gross receipts of the matinee performance in all these theatres will be turned over by the managers to the National Vaudeville Artists for the support of their insurance fund which automatically gives each of the 12,000 members a paid up policy on his or her life for \$1,000. Later monster benefits will be given for the N. V. A. at the Hippodrome and the Manhattan Opera House.

Divorce Granted Miss Noyes

Beatrice Noyes, now playing with Florence Reed in "The Mirage," was awarded a decree of divorce against Donald Gallagher. Mrs. Gallagher was awarded \$25 a week as alimony and the custody of Donald Gallagher, Jr. An unknown correspondent was named. Mr. Gallagher did not defend the action.

Sale of Morosco Properties

Art furnishings from the Long Island residence of Oliver Morosco, together with properties from many of his plays, were placed on sale Monday afternoon at May's Auction Galleries.

Passion Play Next Year

The village of Oberammergau has to enact the Passion Play in 1922. The last presentation was given in 1910. They were unable to enact it in 1920 because of the war.



LUCITA CORVERIAN

Whose appearance in Mexico City created a furor. She is soon to be seen in New York in a big time vaudeville production

Hampden Season Soon

Walter Hampden will begin his annual New York engagement at one of the Shubert Theatres on Monday, April 18, with "Macbeth" as his initial offering. His production was made from designs by Claude Bragdon. Mary Hall will play Lady Macbeth.

Mr. Hampden will also be seen for the first time in New York in "The Merchant of Venice" and "The Taming of the Shrew." He also will do "Hamlet" for a limited number of performances. An interesting feature of the engagement will be a revival of "The Servant in the House," by Charles Rann Kennedy.

In Gregory Kelly Company

Gregory Kelly, who has been appearing in "Dulcy" in Chicago, will open a season of stock in Indianapolis with "Clarence" within the next few weeks. Among his principals will be Percy Helton, Byron Beasley, Winifred Anglin, and Ruth Gordon. Miss Gordon, who is Mrs. Kelly, has completely recovered from her operation.

Fifth Theatre Guild Play

The Theatre Guild will make its fifth and last production of the season at the Garrick April 20, when it will present "Liliom," by Franz Molnar, translated by Benjamin F. Glazer, with Joseph Schildkraut in the title role. "Mr. Pim Passes By" will move from the Garrick to the Henry Miller Theatre Monday night, April 18.

Wayburn to Produce

Ned Wayburn is to become an independent producer again, and has opened offices in West 45th Street. His contract with Charles Dillingham, covering the former's services as a stage director, expires May 1.

Theatrical Near East Relief

John Drew was elected chairman of the Near East Relief Theatrical Committee at an organization luncheon at the Hotel Astor, with Henry Morgenthau, of the Near East Relief board of trustees, as host.

The committee completed organization by electing Lionel Atwill as deputy chairman and appointing the nucleus of an executive committee, which consists of Edwards Davis, Grant Allen, Carroll McComas, A. E. Anson and Mrs. Fiske.

Others named on committees are: E. F. Albee, George Arliss, John Barrymore, David Belasco, George M. Cohan, F. Ray Comstock, A. L. Erlanger, Mary Garden, Sam H. Harris, Grace La Rue, Annie Russell, Marilyn Miller, Mitzi, Constance Talmadge, Norma Talmadge, Laurette Taylor and Gilda Varesi.

A. T. Ringling Estate

The transfer tax appraisal of the estate of Alfred T. Ringling, a member of the family owning Ringling Brothers' circus, was filed in the Surrogates' Court last week. Mr. Ringling, who died on October 21, 1919, left a net personal estate of \$977,677. He also had large real estate holdings, but they were not included in the appraisal. The estate was divided between Mrs. Elizabeth Ringling, widow, and Richard T. Ringling, a son, each receiving one-half.

Al G. Field Dies

Al G. Field, premier of American minstrels, died at his home in Columbus, Ohio, April 3, at the age of seventy-two. In 1886 he entered the theatrical business, organizing a minstrel show which has operated continuously since that time. Mr. Field was a former high national officer of the Elks and widely known in Masonic circles. The funeral will take place here Tuesday afternoon.

John Drew and Mrs. Carter Co-Stars

John Drew and Mrs. Leslie Carter will head the all-star cast which will appear in "The Circle," by W. Somerset Maugham, when that play is presented by the Selwyns next September.



ROSE DESMOND

Who is winning plaudits in support of Rooney and Bent in "Love Birds"

NATIONAL VAUDEVILLE ARTISTS

INCORPORATED

MEMBERS' NOTICE

DUES

From APRIL to OCTOBER

ARE NOW

DUE and PAYABLE

In order to be in good standing it is necessary to carry a BROWN CARD

Dear Member:—

Friday matinee, April 8th, is the date of the National N. V. A. Day, at all theatres throughout the United States and Canada, affiliated with the Vaudeville Managers' Protective Association, the proceeds of which are to go to Your Insurance Fund, making it possible to insure You for \$1,000.00, without any additional cost to you other than the semi-annual dues, \$5.00.

The managers throughout the country are expending every effort to make this a banner day for you. All that is asked, is your cooperation. Wire or Write immediately to the manager of the theatre you are booked to appear in, on April 8th, and find out in what way you can be of service. Each manager is going to add an extra attraction to his program on that occasion. Any idea you have in mind that would further the interest of the performance on that day will be gratefully received by the manager.

Henry Chesterfield,
Secretary.

P. S.—Don't forget that any member securing forty accepted applications for active membership before December 15th, 1921, will be awarded a life membership in the National Vaudeville Artists, Inc. The value of this life card is \$200.00.

Ten Reasons Why You are an N. V. A.

- 1st—\$1,000 insurance at your death. Cash. Paid to your heirs immediately. It would take 100 years at \$10 a year dues to pay in \$1,000. Will you live that long?
- 2nd—Your Contract is Protected.
- 3rd—Your Material is Protected.
- 4th—Help when you are sick.
- 5th—A Clearing House For All Your Troubles.
- 6th—THE CLUB HOUSE.
- 7th—It's Your New York Office.
- 8th—It's Your New York Home.
- 9th—It's Your Playground. Where you relax—with food and rooms at cost.
- 10th—Because all the really Big People in Vaudeville, Professionals and Laymen, are Members and N. V. A. Associations are Valuable to You.

CHICAGO OUTLOOK BRIGHTER

Business Improving After Lenten Slump—Many Shows Leaving

CONDITIONS in the Chicago theatres which have been none too good in the last month, are now giving every indication of improving. The usual Holy Week slump formed the climax of a general slackness in business in the Loop houses, and it is thought that the tide has begun to turn.

Box office reductions have been made in practically all the leading theatres and \$2.50 is at present the standard price for tickets.

Last Saturday marked the exodus of several attractions. "The Night Boat," "Hitchy-Koo," and "Aphro-

dite" have departed and "The Beggar's Opera" and "Just Suppose" will follow suit this week.

"Way Down East" will also close after eighteen weeks at the Woods, to be followed by "Gertie's Garter," the Wilson Collison-Avery Hopwood farce. Helen Hayes in "Bab" is due at Blackstone next week, "Pitter Patter" with Ernest Truex succeeds the ill-fated "Woman to Woman" at the Playhouse.

David Belasco will bring "Call the Doctor" to Powers the first week in May for a summer run with its original all-star cast.

Will Reed Dunroy Dies

Will Reed Dunroy, Chicago newspaper man and poet, is dead. Mr. Dunroy first became famous when he was a column conductor on the old Chicago Chronicle. His poem, "I Am the Newspaper" has been quoted by many of the biggest publications in the world. Mr. Dunroy also wrote the lyric for one of Sarah Bernhardt's famous plays known as "The Avenger"—a poem of death. Mr. Dunroy was buried March 31st from the Press Club of Chicago in the club's lot at Mt. Hope. For two years before his death, Mr. Dunroy was in the publicity field and has handled some of the biggest campaigns.

Cortelyou Forms Agency

Burt W. Cortelyou has withdrawn from the Simon Agency in Chicago and will form an agency of his own, bearing his name. He has been granted a Keith and W. V. M. A. franchise. John and Irvin Simon will continue to operate the Simon Agency. Cortelyou entered the Simon Agency about eight years ago, representing the interests of Charles E. Kohl. He was formerly in charge of the press work of the Majestic Theatre.

Plan New Theatre

Incorporation papers have been filed at Albany for the Jenny Lind Theatre Building Corporation. The incorporators are Carle Carlton, Guy Bolton and Henry Malgren. Plans are being drawn for the erection of a theatre and sixteen-story building to be erected in the Fifties near Broadway.

Scalper Bill Passes

The T. K. Smith Bill, designed to prevent theatre ticket speculators from charging exorbitant prices for tickets, was passed by the New York State Assembly, March 31. The measure is a substitute for a bill vetoed by Gov. Miller on the ground that it was unconstitutional.

"Rapid Transit" Soon

"Rapid Transit," a new musical revue in ten scenes which George Lederer plans to present, is scheduled to open in Boston next month. Otto Harbach and William Cary Duncan have been commissioned to write the book and lyrics, respectively, and Rudolph Friml will furnish the score.

Fahner with Columbia

Edward O. Fahner, formerly connected with the United Theatre Equipment Corp. and Exhibitors' Supply Co., has been retained by the Columbia Printing Co., Chicago, to promote the sale of Columbia tickets. The Columbia Printing Co. has been engaged in the manufacture of special printed and stock theatre admission tickets for the past ten years. The plant has a capacity of approximately 12,000,000 tickets per week.

Mr. Fahner is now working on the installation of a new service department which promises to be unique.

To Give Legend Play

Four performances of the thirteenth century legend play, "Aucassin and Nicolette," will be given with the cooperation of Lee Shubert in the Thirty-ninth Street Theatre on the afternoons of next Friday, Sunday and Monday and on Sunday evening for the benefit of the Child Welfare Work of the American Committee for Devastated France. The matinees are to be opened at 3:30 o'clock and the evening performance at 8:30. Thirty children will appear in the play.

"Lightnin'" for Benefit

John Golden, in conjunction with A. T. Hert, the Republican leader of Kentucky, arranged for a matinee of his special "Lightnin'" company, headed by Milton Nobles, at Macaulay's Theatre, Louisville, Tuesday, April 5, to open the drive for \$100,000 to purchase and preserve "The Old Kentucky Home" at Bardstown. In it the late Stephen Foster wrote the famous song. The entire gross receipts of the matinee will be given to the fund.

Sues for Divorce

Edith Johnstone has entered suit for divorce in Columbus, O., against Carl Nanna, after two months of wedded life. She alleges gross neglect of duty. Miss Johnstone, with her sister is well known in vaudeville circles. They were billed as the Johnstone Sisters.

To Present "The Playboy"

The Playboy Company has recently been organized to present John Millington Synge's "The Playboy of the Western World," at the Bramhall Playhouse. The opening date has not yet been announced.

Equities—IX



BRANDON TYNAN

Popular actor and member of the Actors' Equity Association Council

Sketches for Lambs' Gambol

Two sketches have been added to the program of the Lambs Intimate Gambol at the Globe Theatre Sunday. The first is Edwin Milton Royle's one act satire, "Four Angle-Triangle," with a cast consisting of John Milton, Clarence Norstrom, William H. Powell and Otto Kruger. The other is "Ten Thousand," a one act play dramatized by Hal Forde from a story by J. E. Hasty, the cast of which will include Edwin Mordant, Richie Ling, George Le Guere, George Howell and Ernest Glendinning, and is being staged by Mr. Mordant.

Cohan to Do Jewish Comedy

"The Bronx Express," a comedy by Ossip Dymow which was produced last year at the Jewish Art Theatre, is to be produced in English by George M. Cohan, with Mr. and Mrs. Coburn featured. A. H. Woods and William Harris, Jr., have both been reported previously as contemplating an English production of the piece.

"Romance" in French

Doris Keane is to play "Romance" at the Vaudeville Theatre, Paris, next fall. The adaptation of the Sheldon play has been made by Robert de Flers and Francis de Croisset. It will be staged by M. Volterre, and produced under the direction of Max Dearly. Miss Keane's supporting company will be entirely French.

Long Tour for Wise

Joseph Hart has booked a long tour for Tom Wise in his new sketch "Memories" which includes the entire Orpheum, Interstate, and Keith houses. Mr. Wise's company includes Nila Mas, Ralph Belmont and Pickering Brown.

Gets New Play

Arthur Donaldson Productions, Inc., has accepted "The Splendid Fool," by Willard King Bradley, and will give it a showing in New York or Chicago just as soon as a suitable theatre can be obtained.

ACTORS' EQUITY

Members of the A. E. A. Are Most Generously Open to Conviction and Reliable As Judges to the Office of the Association

The following extract touching on the agreement made between the Messrs. Shubert and the Equity is taken from the speech of John Emerson, at the Hotel Astor, March 6th:

"I should like to say a word about the probability of the Shuberts keeping to their agreement. Although we were condemning the actions of the Messrs. Shubert when we brought the charges, I think it only fair that we should say a word of commendation for their recent attitude. They deserve to be commended and ever since that agreement has been signed they have not departed from it in the slightest degree. They have gone out of their way to see that it was kept in spirit as well as in letter. I want to ask our members in behalf of the council to free themselves of any prejudice that they may have and treat the Messrs. Shubert exactly as we want them to treat us. A wiser man than any of us and one of their own race pounded the golden rule. I would like us all to apply it to Lee and J. J. I was present at the several conferences, and I think that the others who were there will bear me out in saying that our distinct impression is that the Shuberts from this time on intend to deal fairly and squarely with the A. E. A."

The Dramatists' Guild of the Authors' League, the Society of American Dramatists and Composers, the Producing Managers' Association, and the Actors' Equity—the first two acting as a unit—have decided to form a triangular committee for the purpose of discussing and of arriving, we trust, at a satisfactory solution of the various subjects of interest to all concerned. As an example of what may be hoped for this committee, at its first meeting, unanimously agreed to oppose the Motion Picture Censorship Bill at present before the House in Albany. We all believe that this particular bill will place an arbitrary power in the hands of a few political appointees whose whims and fancies would be law. Let the Motion Picture Censorship be established, and the next step would probably be Censorship of the Spoken Drama, next of the Novel, and finally of the Newspaper. There may be advantages in a certain type of censorship, but this particular kind is a menace to freedom of thought and of expression.

There is no doubt but that our "Equity Annual Show" will be even a greater success this year than it was last. We also want to make the program this year as magnificent a success as the show itself. We are receiving "copy" from many companies taking full and half-page ads. Advertisers will not only be a help to Equity, but to themselves as well.

Equity members who desire to advertise in the program of the Equity Annual Show in the Metropolitan Opera House, should send in their copy or photograph before April 12th. Address Charles A. Stevenson, Secretary Program Committee, 115 West 47th street, New York.

FRANK GILLMORE,
Executive Secretary.

Is That So!

JESS DANDY has been engaged for the cast of the "First Night Out," in which Vivian Martin will be starred.

Dennis King and Leigh Lovell have been engaged for the cast of "The Tenth Man," by W. Somerset Maugham, which will be produced by Frederick Stanhope.

Arlene Fredericks has joined the cast of "Love Birds" at the Apollo Theatre, succeeding Grace Ellsworth.

Jessamine Newcomb has joined the cast of "Blue Eyes."

Jasbo Gallaher, the Terrace Garden jazz dancer, is to dance in Frankie Bailey's new act.

Leon Gordon of "The Tyranny of Love," has been engaged by A. H. Woods for "Tin Pan Alley."

Bee Palmer, who has been absent from Broadway the last two seasons, will appear at B. F. Keith's Colonial, starting Monday, April 11.

John Drinkwater

British playwright, called at the White House last week to pay his respects to President Harding.

Richard Walton Tully, accompanied by Mrs. Tully and their daughter Maya, returned from a year's sojourn in Europe on the steamship Rotterdam Saturday.

R. P. Davis has been engaged for the cast of "First Night Out."

Leon Gordon will direct the rehearsals of "The Poppy God" for the Selwyns.

Fred Hillebrand and Marjorie Galeson, both of "The Rose Girl," are to form a vaudeville team for next season.

Watson Barrett has been engaged to design the settings for Straus's operetta, "The Last Waltz," which the Shuberts are to produce.

Alfred Lunt will have the leading male role in Marc Klaw's production of "Sonya," scheduled for the early fall.

Zita Moulton, recently with Willard Mack, is appearing in the role of the Baroness de Verdiere in "Toto," at the Bijou Theatre.

Mrs. Fiske Begins

the last week of her engagement at the Henry Miller Theatre in "Wake Up, Jonathan," on Monday.

F. Ziegfeld Jr. has engaged Max Fisher and Associate Players, from Los Angeles, for the Midnight Frolic.

Nilan Roder has been engaged as general musical director of "The Last Waltz."

Ira D. Hards has been appointed general stage manager for A. L. Erlanger, with offices in the New Amsterdam Theatre Building.

Jean Robertson has rejoined Lou Tellegen and will play her original role in "Blind Youth" on tour for the rest of the season.

A. Barbour Halliday has been added to the cast of "The Rose Girl," playing at the Ambassador Theatre. Harry Cox, for two years the leader of the orchestra at the Robert Treat Hotel, Newark, is one of the star members of the "Golden Glades Challenge Orchestra" which provides continuous music from 7 to closing at Healy's.

Sydney Herbert Has

been engaged for W. Somerset Maugham comedy, "The Tenth Man."

Le Roy Duffield, a member of Ona Munson's "Manly Revue," is to give a formal recital of modern songs in costume. He will sing the principal

tenor solos from a number of the best musical comedies of recent years and will include in his program numbers from "The Burgomaster," "The Silver Slipper," "San Toy" and other melodious scores.

J. C. Huffman has been engaged to stage "First Night Out," the new comedy by Adelaide Matthews and Ann Nichols.

Helen Freeman has been engaged for the leading feminine role in "The Tenth Man."

E. Lyall Sweet, Besides

staging "Clair de Lune," the new play by Michael Strange in which Ethel and John Barrymore will appear, will play one of the important parts in the piece.

Theresa Helburn, executive director of the Theatre Guild, went to Bryn Mawr last Friday to attend the Annual Vocational Conference of the college, where she spoke on "The Writing of Plays."

Purnell Pratt has been added to the cast of "First Night Out."

Charlotte Granville Has

been engaged by Frederick Stanhope for a leading role in his production of "The Tenth Man."

Madame Haverstick, long identified as chief of the Shubert costume department, has severed her connection with the organization. After a trip to Paris, she will open a New York establishment as an independent designer.

Natty Whitestone, who formerly was with Billy B. Van for eighteen years, and with the vaudeville act of Mercedes four years, is now in charge of the Mercedes Booking offices.

PEPPLE AGENCY FORGING AHEAD

Chicago Agency Making Strides in Theatrical World

Tremendous strides have been made by G. T. Dwight Pepple since he took over the business of the Unity Vaudeville Agency in Chicago. The slogan of the agency is "Booking Everything Theatrical" and from all indications it is well lived up to. The departments included and the men who have charge of them, give the best idea of the scope of the work. They are: Richard C. Hoffman, artists' representative; S. S. Walters, engagement department; F. O. Williams, motion picture theatre department; Vincent Dusey, club department; Antoh Lada, orchestra department; Jerry Mills, stage director; Lowell T. Moore, cabaret department; P. E. Paoli, scenic artist.

Mr. Pepple and Will J. Harris are producing an act with Mike Bernard, famous ragtime pianist, assisted by four girls. The act will consist of piano selections and singing and dancing and will be surrounded by special scenery. The offering will be ready for its initial appearance about the middle of April.

The Pepple Agency has signed Ivy Heider as soubrette for Will J. Harris' new revue, which opened April 4, at the States Restaurant. Doris De Loris has also been signed by the same agency as the principal dancer.

Jack O'Malley and Otilie Corday, formerly members of the Winter Garden Follies, have been placed by the Pepple Agency for The Charles Dooly Revue.



Marion Davies, star of Paramount pictures, is a connoisseur of fans. Above, she chooses a large feather one—

—and here she chooses a smaller one for use in "Buried Treasure," her most recent feature film

In the Song Shops

By Jim Gillespie

A Chat With Jack Robbins in His Roman Palace—Song Revue in Harlem—Milt Hagen Talks About "Mazie"



WILLIAM KERNELL

The brilliant young composer who in the past three years has been responsible for numerous successes. He wrote the music for the *Elsie Janis* Revue which was presented shortly after the war, and also composed the score for the London revue in which Miss Janis is now appearing. He has written exclusive material for Julia Sanderson, Joseph Cowthorn and various other performers, as well as for his buddies while serving with the A. E. F. in France.

"It's all in the song; that's my slogan." Smiling Jack Robbins, of the Maurice Richmond firm was talking.

"Show me a good number and I'll show you a winner. But why handle a song unless you can devote your time to that particular number? If you cannot give a song the necessary attention, you are not only killing the number, but you are also slighting the composer. Do you get the point? I believe in quality rather than quantity, though I just bowed out the waiter for bringing me a half a cup of coffee. Give me your check and let's get out of here, I'm anxious to get back to my little office, and if you have nothing else to do, stick close to me and I'll promise to entertain you for the rest of the afternoon."

Knowing Jack to be a royal entertainer, we readily fell in line,

which resulted in our being ushered into the royal suite of Richmond and Co. in their new home at 51st street and Broadway.

"Pretty nifty place," we remarked, at the same time testing a settee in the corner.

"Glad to know you're not blind," replied Jack, "you took so long to voice your opinion that I thought you were suffering from bad eye sight. This is the reception room, that's the office and here is the professional department," confided Jack as he guided us through the elaborate studios. "Looks more like a bank than a music publishers, doesn't it? Pay strict attention to the woodwork, the flooring, the scenic effects and the furnishings, and then admit that we not only have real songs but a real home as well. You will notice that we also have pianolas as well as ordinary pianos. Instead of waiting for a piano player, an act can obtain the roll of the number they wish to use and run it over themselves, thereby saving a lot of time. What numbers are we using? Well, we have *Now and Then*, a ballad fox trot

Which Gives Promise

of becoming a real sensation. It is a big favorite with the dance or-

Best Selling Sheet Music

FOX TROTS—Do You Ever Think of Me, Sherman-Clay; Make Believe, Waterson, Berlin and Snyder.
WALTZES—Love Birds, Shapiro-Bernstein; I Never Knew I Could Love Anybody Like I Am Loving You, Faust.

chestras, their only fault being that they become exhausted from playing encores. *Mello Cello* is also going along with the speed of a tornado. It might be called a characteristic society waltz owing to the fact that it has danced its way into

the hearts of several big publishers who wanted to adopt the number. *Sunshine* is the other member of the family who is spreading joy and happiness throughout the country. It is a sparkling little gem and is in

Best Selling Music Rolls

AEOLIAN—Fox trot, All for You (4331); Waltz, Old Rose and Gold Waltzes (203827).
O.R.S.—Fox trot, I'm Missing Mamma's Kissing (1411); Waltz, Over the Hill (1362).
REPUBLIC—Fox trot, My Man (63328); Childhood Days (62928).

great demand owing to its sunny disposition. But wait a minute, Gee! I almost forgot," gasped Jack, at the same time going through the motions which generally require smelling salts and the loosening of one's collar. "You're about to gaze upon a rare exhibition of Italian art without the usual flavor of garlic and spaghetti."

Leading us into an elaborate suite which boasted of a baby grand and various other ornaments, Jack proudly admitted that they were his offices, at the same time calling our attention to the Italian atmosphere created by the work of numerous Italian masters. Taking everything into consideration we spent a very pleasant afternoon in Jack's Roman Palace and, oh yes, we nearly forgot; he introduced us to a very interesting relic taken from the collection of a famous Scotch master, Johnnie—we just can't recall the last name.

An Unusually Good

program was offered at the song revue held at the Harlem Opera House last Friday night. Shapiro-Bernstein headed the batting order slugging the first ball *Over The Hill* for a homerun. *Rose*, batting for the Remick firm, was given a hearty reception and responded with

a screaming two bagger to right center. *Now I Lay Me Down to Sleep*, another Remick favorite, dropped a fast one into deep left, scoring *Rose*, and taking an extra base on the throw in. *Bright Eyes*, from the Waterson Berlin Snyder stable, singled over third and *Angels* quickly cleared the bases by flying over the right field bleachers. After a short wait E. B. Marks located his bat, which had been *Held Fast In A Baby's Hand* and promptly doubled to center. The old favorite, *Jack Glogau*, batting for *Fred Fisher's Pucker Up and Whistle*, kissed the first ball pitched, sending it whistling to the fence for a triple. *Johnny Black*, the *Dardanella* slugger, lived up to his reputation by putting *Who'll Be the Next One to Cry Over You* over the fence for the longest hit ever seen on the Harlem lot. After about a dozen bows *Johnny* obliged with a few well placed hits on his saxophone, which completely broke up the game.

We Dropped In

to see Milt Hagen the other day. Milt, as everybody knows, is the purveyor of propaganda for the *Jack Mills* firm.

"Come on in," yelled Milt, "sure

Best Selling Records

COLUMBIA—Fox trot, O-Hi-O (A-3376), Happy Six; Waltz, Mello Bello (A-6181), Metropolitan Dance Players.
EDISON—Fox trots, Annie My Own (50724), Harry Raderman Orch.; Grieving for You (50723), Julius Lenzberg Orch.
PATHE—Fox Trots, Moonbeams (20515), Bennie Krueger Orch.; Pretty Face (20516); University Five.
VICTOR—Fox trot, Sally Medley (35706), Joa. Smith Orch.; Waltz, Alice Blue Gown (18700), Joa. Smith Orch.

I'm busy, but that don't matter, I can work and talk at the same time. Things are going along in great shape. Here's a wire we just received from *Stella Mayhew*. Cleaning up with *Strut Miss Lizzie*. Guess that's bad, eh? *Stella* sure knows how to pick 'em. And look, here's

(Continued on page 639)



WILLIAM
SULLY

and
GENEVIEVE
HOUGHTON

IN
CALF LOVE

By ANDY RICE

Booked solid on Keith and Orpheum Circuits until June 1923. Direction Lewis and Gordon.



Johnny O'Connor at the Circus



RUTH TAYLOR

The blonde "twin" of the Beaux-Arts Grill Room hostesses

THE Ringling Brothers and Barnum and Bailey Combined Shows arrived at Madison Square Garden last week for its customary spring metropolitan run and after reviewing the opening night with a capacity attendance, the universal opinion seemed to be that the Baraboo family of showmen have introduced to circus fans the best aggregation of circus talent, its allied attractions, human and otherwise, they have begun any season with in their many years of experience. Many familiar faces are to be seen including the smiling countenance of Anna Stys who, despite her threats to retire, is still very much on the job.

The menagerie is composed of all species of forest beasts featuring a herd of twenty-five elephants who are combined for a finale of one of the ring displays near the close of the show. The bulls make an imposing spectacle, lined up on the north side of arena. The gorilla is also a feature attraction in the menagerie, but takes no part in the regular performance.

There is no spectacle or pageant this season in the opening, as in former years, but the grand parade brings out the entire circus personnel, followed by a parade of all the freaks who make the complete lap around the arena. The show doesn't carry any particular thriller this season. The principal attraction is Mlle. Leitzel, formerly of vaudeville and later of Ziegfeld's Midnight Frolic.

Mlle. Leitzel is the only attraction holding the entire Garden alone, working

Over the Center Ring

in a string of spotlights aimed at her from all angles of the Garden. Her ring work is done above a net, but this is removed for the rope routine. Gorgeously gowned in golden tights with a wrap of similar make, she made an imposing sight high above the tan-bark floor and was rewarded with a shower of applause and "bravos" at the conclusion of her specialty.

The performance begins with a triple display of animal acts, encaged with Olga's Celeste's grouse on the west end, Shrader's polar bears on the east end and Peter Radke's lions in the main ring. The lions were of course the center of attention and Radke forces them through their repertoire of statue stunts in an interesting manner. The bears build some good pyramid groups and Miss Celeste cornered her share of attention with her jungle pets.

The Golden Girl in The Golden Whirl followed with a revolving ladder stunt, giving the much-desired thrill in

A Short Series

of revolutions or loops. The freak parade took its turn in the next spot.

The third display, programmed for the seals, brought out a trio of bear acts. The shaggy monsters flitted about in high and low cycles, roller skates, etc., and amused the kids in great fashion.

The Seven Terribles, a septette of bengal tigers were next shunted in through a wired shuttle to the center cage and whipped through their feats. The brutes looked ferocious enough and occasionally balked at the whip, but their trainer knows his business and he hustled them through their work without a pause.

A wire slide followed this display, a head-stander, sliding down the cable on his head.

The fifth display brought out seven troupes of ground workers, comedy and "straight" including Stril and Arena, Rice Trio, H. Ritterly, Mlle. Spangletti, Four Comrades, H. Thompson and the Hardigs, with Spangletti monopolizing the center of attention. Spangletti

Is a Male Midget

bow-legged and acrobatically inclined. Dressed as a blonde girl he bare-backs atop a galloping ring horse with a "mechanic" attached to his back for safety. He somersaults, alights and mounts and does numerous tricks, finally divulging his sex.

A quintet of aerial acts came next including the Lotell Sisters, the Seafords, the Kinkoids, the Eugenies and featuring in the center ring the well known Tybell Sisters. Working from aerial apparatuses, sus-

pended by the teeth they offer the conventional routine of whirls and butterfly pictures. It's a corking display and adds to the variety of the lengthy program.

The bareback riding display brought out Orin Davenport, Carreia and Clark and Marcirillo and Rooney, the three best acts of its kind in circudom.

In the center ring a pigeon act, formerly of vaudeville, gave the show an artistic touch, followed by a parade

Around the Arena

in which the principal with a string of beautiful white animals made an imposing picture and earned a solid hand of applause from throughout the large amphitheatre.

Seven posture acts came next in the display line, the various specialties including white dogs, white horses and girls draped in white.

The wild west was represented by a group of cowboys and cowgirls in trick riding and roping feats, one lariat champ roping an octette of horses and riders with a single rope.

A Comedy Relief

was added through the presence of a Jew cowboy who was finally roped and dragged around the arena.

The trapeze features followed, introducing De Mario, Cromwells, Millettes, Hillary Long, the Rooneys and Les Zerados, the sextet of acts, working without nets and doing some high and lofty head balancing on the single and double trapeze.

The Equestrian Director came next with a special announcement, introducing the other solo event, Adolph Hess and his company of Hungarian stallions. This is undoubtedly one of the best attractions the Ringling show has ever imported. Hess starts with a sextet of horses, follows with another and finally enters with a dozen of similar color, all numbered. Hess works with two whips and keeps his well-trained stock running through a maze of formations that quickly showed the sagacity of the management in making this turn a super-feature.

The twelfth display brought out a string of

Various Acts

including the Bruno Troupe, a lad-



LEONA STEPHENS

Of the team of Stephens and Hollister in vaudeville

der act, the Roeders, acrobats, Alf Loyal and his famous clown dog, Jackson and McLaren, the Australian woodchoppers and the Jean Troupe, another ladder specialty. Loyal held the center ring and with Toque in his hat-juggling routine earned a warm hand. The woodchoppers staged a contest that kept the tension at a high mark from beginning to end.

More bareback riding followed with the Rooneys, Davenports and the All-American Team in the three rings. The perch display came next and gave a thrill to many, the perch acts including Andresen Brothers, Three Jahns, the Sylvas, Wise Troupe and De Moll Brothers, all familiar to vaudeville patrons. A double perch is introduced by the Wise trio, but the high single perch work by each individual act stood out and was singularly appreciated.

The tumblers brought out Martine Troupe, Pecchioni Troupe, Richter Sisters, Joe Dehos Troupe, Kaddal Troupe and Kelley-Latells. This display also consisted of well-known

Vaudeville Acts

with the Pecchioni outfit getting the best of returns. A four high string shoulder built, made from a spring-board closed their turn and earned them the applause of the house.

Three herds of elephants handled by J. L. B. Clarke, George Denman and George Hennessy came next each grouse running through the same routine of stunts simultaneously. The finale brought out the balance of the bulls for the arena sight.

The flying traps introduced three companies featuring of course the famous Clarkonians. The others were the Siegrist-Silbon Troupe and the Charles Siegrist Troupe.

This completed the performance proper and the show closed with the usual Hippodrome races embracing a boys' jockey race, Shetland pony race with monkeys mounted, etc.

Fred Bradna is Equestrian Director, assisted by John Agee, while the large hand is under the supervision of Merle Evans.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"Betsy Ross" Is Produced at Poughkeepsie with Cast Including Phoebe Davis, Joseph Holland, Alice Fisher, William Harcourt, Louise Galloway and Frank Hatch.

Bertha Kalisch, Leading Woman of Hebrew Stock Company at Thalia Theatre, Is Engaged by David Belasco to Appear as English Speaking Star.

Richard D'Oyly Carte, Producer of Gilbert and Sullivan, Dies in London at the Age of Fifty-six.

"Justice" Is Produced at the Candler Theatre with John Barrymore, O. P. Heggie, Lester Lonergan, Henry Stephenson and Cathleen Nesbitt in Cast.

Grace George Produces Shaw's "Captain Brassbound's Conversion" at the Playhouse.

"Then I'll Come Back to You" Is Filmed by Frohman, Starring Alice Brady and Jack Sherrill.

Marshall Neilan Writes, Directs and Acts in "The Cycle of Fate" for Selig.

The New Plays

"NEMESIS"

Augustus Thomas Play Misses Fire

Play in four acts by Augustus Thomas. Staged by John Meehan under supervision of the author. Gowns by Schneider and Anderson. Produced by George M. Cohan at the Hudson Theatre, April 4.

Mrs. Purdy.....Ethel Winstrop
Constance Wendell.....Marie Gott
Marcia Kallan.....Olive Zell
Grace Lombard.....Eleanor Woodruff
Dr. Simpson.....Roland Bottomley
Mr. Jovaine.....Pedro de Cordoba
Mr. Purdy.....Frank M. Readick
Mr. Davis.....John Craig
Mr. Kallan.....Emmett Corrigan
James.....John M. Troughton
Jeanne.....Jeanie Dickerson
Officer Conlon.....Robert Cummings
Counsel for the Defense.....Charles F. Bates
Witness.....Howard Nugent
The Judge.....G. Clayton Frye
A Warden.....Jerry Hart

When George M. Cohan announces a play I look forward to the play because in every play he writes or produces there is a novel "kick" of some sort. A Cohanesque touch. And this whether he writes the play or whether someone else writes it. It doesn't matter what the play is about, there is always a Cohan stunt. And let me make it clear at once that when I say a stunt I do not mean that there is anything objectionable. On the contrary a Cohan stunt is always eagerly welcomed.

Imagine, then, one's surprise when he does a play by Augustus Thomas. One knows that he would not touch the play. And that even the direction must be the author's. Therefore, why a Thomas play via George M. Cohan? I didn't understand it then, and having seen the play I do not understand what in it "hit" George M. Cohan. And that word is Cohan's. A thing "hits" him and he does it. I've heard him use it.

"Nemesis" is at best a one-act play. The one act which counts is

Augustus Thomas' New Play Proves to Be Disappointing Affair—Ernie Young Produces Lively Revue in Chicago

the third. How much it counts we shall see. The first act is a fine piece of writing and has a literary value but no value to the play. It could be wholly left out of the play without the play in any way being affected. And almost the same may be said of the second act. If the third act alone were done, what preceded it could be told in a line. And that line to the effect that a silk merchant's wife loves a young sculptor and is about to leave her husband.

And now the Grand Guignol affair begins. The husband has found that finger prints can be transferred to rubber. After killing the wife he finger prints the file and the chairs, and the door knob with the finger prints of the young sculptor. After a last act trial scene there is a scene before the Death House at Sing Sing. The husband comes to be near the electrocution. And here's the one surprise. The young sculptor is electrocuted. And with it the play.

Just what Mr. Thomas intended by killing his hero I do not see. If the play is to fight finger prints the point doesn't get over because the play proves that finger prints are reliable. If circumstantial evidence is what he is showing, that too misses. Finger prints are more than circumstantial evidence. Why should an innocent man be electrocuted? There was nothing wrong in the young sculptor's love for the man's wife. If she loved one and not the other

and wanted to leave him, the right to leave was hers. Why then kill the hero? For certainly the young man and not the husband was the hero.

But aside from the play—which is drab and sordid—why George M. Cohan? There were to be sure, evidences of superb direction. Solid, direct, even and smooth direction which made every line tell, but nothing Cohanesque. I do not recall one. The program credits the staging to John Meehan under the supervision of the author. Where Cohan?

The performance of Emmett Corrigan was by no means difficult for Corrigan. He is an actor who somehow gets roles too easy for him. His grasp is greater than the managers seem to see. Why not really let him act instead of keeping him from acting?

Miss Tell was satisfactory but not startling. I thought that Roland Bottomley did the best work of the night. Even better than Pedro de Cordoba, who like Mr. Corrigan, had but one or two moments. Even in the trial scene. John Craig was the District Attorney and made him live.

Why doesn't Mr. Thomas set himself the task of writing a great play instead of a big melodrama. He writes scenes here. Not a play. And again and again he goes in for something which pleases him rather than what he knows to be the truth. Adjectives like after-dinner speeches. And lines which smack of asides.

Fancy Augustus Thomas making a District Attorney standing outside the Death House as a man is about to be electrocuted say, "What a wonderful sky." S. JAY KAUFMAN.

"SPRINGTIME JOY BELLS"

Ernie Young Produces Fine Revue in Chicago

Ernie Young has hit the bull's eye again. His "Springtime Joy Bells," which opened at the Marigold Gardens, Chicago, on Thursday, March 21, is refreshing as the first breath of spring flowers and as bright.

The new revue consists of nineteen numbers or feature acts and two orchestras furnish the incidental music and help liven the festivities. Isham Jones' famous orchestra is there in all its glory and furnishes the dance music between the special features.

Kate Pullman scored a distinct hit with her dance specialties. This popular miss has struck her stride in Ernie Young's latest revue and is earning new laurels through her grace and personality.

Others on the bill who received rounds of applause were Bobby Roberts and Maude Mae Clark, in a number called the "The Lyre and the Jay," while Roberts' polo number was very well received.

Another feature of the bill is Maybelle Boyer in song selections. She has a sweet voice of wide range and fitted in nicely with the other artists. The whole specialty is replete with pleasant surprises and has been staged with a lavish hand.

(Continued on page 640)

BROADWAY TIME TABLE—Week of April 11th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Bliss	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Boy	Ellie Elder, Max Voken, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
Blue Eyes	Low Fields, Molly King, Delyle Alda	Ordinary musical comedy	Feb. 21	Shubert	West 44th	8.15—W. & S. 2.15	\$8,500
The Broken Wing	Inez Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	\$9,500
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8.10—W. & S. 2.30	\$10,300
Dear Me	Hale Hamilton, Grace LaRue	Sentimental Comedy	Jan. 17	Republie	West 42d	8.30—W. & S. 2.30	\$8,800
Debut	Lonel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
The Emperor Jones	Mary Black	Tragic O'Neill Play	Jan. 31	Princess	West 29th	8.30—M. & Th.	Spec. mats.
Enter Madame	Charles Gilpin	Comedy of four	Dec. 27	Princess	West 29th	8.45—W. & S. 2.30	\$7,000
The First Year	Gilda Vercel, Norman Trevor	Comedy of opera star	Aug. 16	Princess	West 46th	8.30—W. & S. 2.30	Capacity
The Ghost Between	Frank Cravat	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Digger	Arthur Byrnes	Romantic comedy	Mar. 21	56th Street	West 36th	8.30—W. & S. 2.30	\$9,000
Good Times	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lycium	West 45th	8.30—Th. & S. 2.30	Capacity
The Green Goddess	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 47th	8.15—daily 2.15	\$55,000
It's Up to You	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Ladies' Night	Adell, a Patti Harrold	Afternoon musical comedy	Nov. 18 '19	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Lady Billy	Charles King	Melodrama musical comedy	Mar. 28	Casino	Bway & 39th	8.30—W. & S. 2.30	\$11,000
Lightnin'	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Little Old New York	Mitt	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	\$15,000
Love Birds	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Mary Stuart	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$10,000
Miss Lulu Bett	Pat Rooney, Marion Bent	Excellent musical comedy	Mar. 14	Apollo	West 42d	8.30—W. & S. 2.30	\$14,500
Mixed Marriage	Jack McGowan, Janet Velle	Irish and tuncful musical play	Oct. 18	Rita	Bway & 38th	8.30—W. & S. 2.30	Capacity
Mr. Finn Fanny By	Clare Barnes	Play by John Drinkwater	Mar. 21	Rita	West 48th	8.30—W. & S. 2.30	\$10,500
Nice People	Carroll McComas	Gene Gold's novel staged	Dec. 27	Belmont	West 48th	8.30—Th. & S. 2.30	\$8,500
The Night Watch	Margaret Wycherly, Augustin Duncan	St. John Frane play	Mar. 28	Finch & Judy	West 49th	8.30—M. T. W. & Th.	First wk.
Passing Show of 1921	Samuel Corrigan, Olive Tell	Reviewed in this issue	Apr. 4	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Peo o' My Heart	Laure Hope Cyrus, Dudley Digges	Charming English comedy	Feb. 28	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
The Right Girl	Francine Lawrence	Well-acted social comedy	Mar. 2	Klaw	West 48th	8.15—W. & S. 2.15	\$17,500
Rollo's Wild Out	Robt. Warwick, Jeanne Eagels, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	West 48th	8.15—W. & S. 2.15	\$24,000
Romance	Howard Bros. Marie Dressler	Bright and colorful farce	Dec. 29	Winter Garden	Bway & 48th	8.30—T. Th. & S. 2.30	\$11,000
The Rose Girl	Lawrence Taylor	Revel of famous comedy	Feb. 14	Cort	West 48th	8.30—W. & S. 2.30	\$10,000
Smooth as Silk	Carolyn Thomas, Robert Woolsey	Average musical comedy	Mar. 14	Times Square	West 42d	8.30—Th. & S. 2.30	Capacity
Spanish Love	Rollo Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
The Tavern	Doris Keane	Popular revival	Nov. 28	Playhouse	West 48th	8.30—W. & S. 2.30	\$12,800
Three Live Ghosts	Lydla Lopkova, Charles Purcell	Conventional musical comedy	Feb. 11	Ambassador	West 49th	8.30—W. & S. 2.30	\$12,000
Tipsy	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 43d	8.30—W. & S. 2.30	Capacity
Tyranny of Love	Willard Mack	Creek Melodrama	Apr. 11	Frasco	West 42d	8.30—W. & S. 2.30	First wk.
Vaudeville	W. H. Powell, James Reenie	Drama of love and hate	Aug. 17	Elriott	West 39th	8.30—W. & S. 2.30	\$10,000
Wake Up, Jonathan	Arnold Daly	Striptease of melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$10,000
Welcome Stranger	Chas. McNaughton, Ruby Haller	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	\$6,700
	Leo Dietrichstein	French musical comedy	Oct. 8	Globe	Bway & 48th	8.30—W. & S. 2.30	Capacity
	Estelle Winwood, Cyril Keightley	All played French comedy	Mar. 21	Bijou	West 45th	8.30—W. & S. 2.30	\$7,300
	B. F. Keith Features	French farce play	Mar. 1	Eltinge	West 43d	8.30—T. Th. & F.	Spec. mats.
	Mrs. Fiske	Weekly change of bill	Jan. 17	Palace	Bway & 47th	8.00—Daily 2.00	
	George Sidney, Edmund Breece	Comedy of marriage	Sept. 13	Sam H. Harris	West 43d	8.30—Th. & S. 2.30	\$8,000
		Jewish character comedy				8.15—W. & S. 2.15	\$12,000



DRAMATIC MIRROR

PAULINE FREDERICK

Whose latest picture for Robertson-Cole, "The Mistress of Shenstone," has just been released with great success.

(U) Master

At the Big Vaudeville Houses

EXCELLENT SHOW AT THE PALACE Belle Baker Given Ovation on Return to Stage

It is rarely that such a vaudeville bill as that on view at the Palace this week is to be seen, for it is full of pep, and go, and contains several novelties as well as celebrating the return of the ever popular *Belle Baker* to the footlights.

One of the novelties of the day opens the bill in the person of *Kara*, an eccentric juggler imported from Europe. With the audience still coming in, and things a little distracting, *Kara* walked away with one of the big hits of the show, a real feat for an opening act. It would be safe to predict that in the future he will be given a position farther down the program. Headline honors are none too good for him.

Pearson, Newport and Pearson follow with their "Study in Pep." It is just what it claims to be, one of the liveliest acrobatic dancing acts in vaudeville. They closed to excellent applause.

Franker Wood and Buncie Wyde come next in "A Hokusmatical-Dis-connected Travesty" called "All Right Eddie," which is a model of what a revue should be. It is in four scenes and a prologue and each scene is better than the last. Assisting *Wood* and *Wyde* are *Francois Leslie* and *William C. Wilson*, who give fine support. An original act and one that is sure to go.

Clayton and Edwards add to the comedy of the show with their black-face skit, "Don't Do That." *Clayton's* dancing and *Edwards'* playing prove good features of the act. The house expressed its unqualified approval.

Not so happy was the outcome of *Joseph E. Howard's* act which came next. It is a revamped version of "Chin Toy," and has all the ingredients that go to make for success, but something is wrong somewhere, and the result is not all that could be desired. A good supporting company does its best, including *Johnnie Dale, Chong and Rosie Mory* and others. The costumes and settings are beautiful.

Vernon Stiles, formerly a grand opera singer, makes his Palace debut this week, and from the reception he was accorded, he should come back frequently. He sang a group of songs ranging from grand opera to ballads, and was one of the hits of the bill, being called upon for a speech.

Next came *Lulu McConnell* and company in a sketch called "At Home," which is well written and well acted. It deals with the life of actors when there is nothing to do. *Grant Simpson* and *Frank Ford* play up to *Miss McConnell* in fine style.

Next to closing came *Belle Baker*. She was greeted by a storm of applause that lasted for several minutes. Though she has been absent from vaudeville for some time, *Miss Baker* has lost none of her charm. She still puts a song over in the incomparable way that has gained for

Belle Baker Returns to the Palace— Tempest and Sunshine at the Colonial —Kitty Doner Heads Riverside Bill— Ethel Levey at the Hamilton

her the title of the "singing Bernhardt of the music halls."
Princess Rodjah, in her familiar Oriental dances, closed a fine bill.
O'CONNOR.

GOOD ACTS ON COLONIAL BILL Tempest and Sunshine, Pearl Regay and Others Score

There is an interesting bill at the Colonial this week which contains such favorites as *Pearl Regay, Tempest and Sunshine*, and *Clayton and Edwards*.

Mlle. Nana and a dancing partner, *Mons Alexis*, opened with whirlwind steps that won tremendous applause.

Ed Furman and *Bill Nash* put over a bunch of songs in a pleasing manner. They opened with "I'm Missin' Mammy's Kissin'," and followed with *Mazie and Angels*, and a cleverly constructed medley of songs that told a story from the context.

"Indoor Sports," a comedy playlet, showed in an exaggerated but amusing manner the joys and difficulties of calling on a "cliff-dwelling" young lady. The capable cast included *Genevieve Frizzelle, Mildred Davis, James Hunter*, and *Edmund Dorsey*.

Frank Gaby, a remarkably good ventriloquist, gave impressions of an English chappie, and of a T. B. M. with two talkative children. The "dummy" sang *Polestena*.

The first half closed with *Pearl Regay*, assisted by *Roy Sheldon* and the *Rialto Five*. *Miss Regay* sang in *Old Manilla*, in an effective Spanish costume. She also used *Caresses*, and the jazz band played *Rose* and other popular selections. *Miss Regay's* suppleness is wonderful, and her dance with the fan is a graceful combination of acrobatics and rhythm. The act was enthusiastically received.

The Three Rubes (*Bowers, Walters, and Crocker*) offered comedy gymnastics that were highly diverting.

Tempest and Sunshine in a new act, "A Broadway Boquet," were cordially greeted. They opened with *Alut We Got Fun?* The pink pajama specialty was pictorial. They closed with an elaborate costuming of *Love, Honor, and O-Baby*, with little *Miss Sunshine* as a charming bride. *George Harris* appeared as musical director.

Low Clayton and *Cliff Edwards* in "Don't Do That," used *Singing the Blues* and a new one, *You Made Me Forget How to Cry*. *Edwards'* ukelele and *Clayton's* dancing kept the audience chuckling, and they got a big hand.

Carl Emmy and his *Pets*, about a dozen clever little dogs, lived up to the billing as one of the "prettiest acts in vaudeville."
CONN.

RIVERSIDE HAS GOOD BILL Kitty Doner and Thomas Wise Featured

The bill at the Riverside this week contains a little bit of everything from a sentimental comedy playlet offered by *Thomas A. Wise* to the delectable *Kitty Doner's* male impersonations, with blackface comedy and music played on saw thrown in for good measure.

Miss Doner is always the feature of any bill she plays on. Her "League of Song Steps" is a most attractive act and *Miss Doner* makes one of the best "boys" in the field of vaudeville. *Sister Rose* and *Brother Ted* also do their share toward making the act a life sized hit. The Riverside audience didn't seem to be able to get enough of it.

Sharing headline honors with the *Doner* trio is *Thomas A. Wise* and company in a little playlet by *Roy Briant*, called "Memories." It is a sentimental affair, but the fine acting of *Mr. Wise* and his associates, especially *Nila Mac*, lift it above the average. *Mr. Wise* is a master at handling comedy and it is this that goes far to make the act a good one.

Vincent O'Donnell is popular with Riverside audiences where he has appeared frequently in company with *Gus Edwards*. Going it alone, he has no difficulty in keeping the house with him all the time. His program of songs is well chosen and sung in his usual "McCoimack" voice.

The *Weaver Brothers* have an entertaining offering, full of comedy and music, in spite of the strangeness of the instruments they employ. Garden implements and carpenters' tools have no terrors for them and they turn them all to melodious ac-

count. They are characterized as *Arkansaw Travelers* and their style of humor is in keeping with the idea.

Glenn and Jenkins found the house responsive to their amusing black-face comedy, and hearty laughter was the order of the day. Their act is entitled "Working for the Railroad."

Margaret Padula also made her usual good impression with her program of song studies.

The *Rials* present "A Ring Flirtation" to good results, and *McIntosh and His Musical Maids* are a group of instrumentalists who keep things well livened up. O'CONNOR.

GOOD SHOW AT THE HAMILTON

Ethel Levey Is Popular Headliner

Tuesday matinee found a full house at the Hamilton. The bill proved entertaining from start to finish, with *Ethel Levey* as the headline attraction.

Van Horn and Ines opened, displaying marked ability, with their novel turn. They were greatly appreciated.

Greenlee and Drayton, in songs, dance and conversation, did well in second position. These colored entertainers deliver their material in an original manner, that won for both much applause.

Jack Kennedy and company replaced *Erwin and Jane Connolly*, who were programmed but did not appear. *Kennedy* with his talking turn served nicely, and had the audience with him.

Senator Francis Murphy put over his political turn in "hit" fashion. *Murphy* is about the best in his line. He has personality and a way of delivery that sends his material over to hearty laughter. He was one of the afternoon hits.

Emma Haig, assisted by *Richard W. Keene* and *Mildred Brown*, in a playlet called "Playtime," registered heavily. *Miss Haig* has a sketch which is "sure fire," and the house showed their appreciation as *Miss Haig* had to take several curtain calls.

Rae Eleanor Ball and *Brother* opened intermission, offering "Musical Moments" on the violin and 'cello. Both are talented artists. Their various selections were well rendered.

Joe Morris and *Flo Campbell* in the "Avi-ate-her" had the house with them. They were one of the laughing applause hits of the program. *Miss Campbell* sang *Mammy*, which was rendered well.

Ethel Levey duplicated her Palace success. On her entrance she was accorded a reception. *Miss Levey* sang several of her song successes that were well appreciated. The audience refused to let her exit until she had given several numbers besides her regular routine.

Scott and McLinn closed, replacing *Nathen and company*, offering a good closing turn. ROSK.

Vaudettes—IX



JEAN GRANESE

Who is presenting a new singing act in the Keith theatres

NEW ACTS

Louis Hart Has New Act

Louis Hart, "The Superman," decorated by the French Government with the "Violet ribbon of Merit" and pronounced by the medical profession of the world to be a "living Anatomical Chart and Anthropometrically Perfect," is presenting a novelty production entitled "Jack and the Beanstalk," and "The Giant Killer," which purports to be a dream of these famous fairy tales of childhood. Besides being a scenic spectacle, it furnishes an ideal background for an exhibition of muscular development in which Mr. Hart excels. Real giants, the shortest of which is not less than seven feet tall, comprise his supporting company.

BUSHWICK BILL
IS VARIEDWhiting and Burt, Julius
Tannen and Others Score

Felis and Fisher opened the bill at the Bushwick this week with gymnastics and a little comedy, which pleased.

Jos. M. Norcross followed in "A Song Glimpse of Yesterday," a minstrel creation.

Marlette's Marionettes pleased the house with their little puppet theatre and clever dancing dolls.

Henry and Moore presented "Escorts Supplied," in which he is very droll and witty, and she is good to look at. They received a fair hand.

Whiting and Burt have nothing new to offer, but pleased in spite of it. They repeat their old songs such as *Dangerous Eyes*, *Sleepy Head*, etc. They take well with a new audience, and those who have seen them many times continue to enjoy them. They received a good hand.

Bostock's Riding School was as funny as ever, and the new wouldbe riders had a flying time trying to stay on the horses.

"Vodvil a la Mode" has a couple of good singers, and a good piano player. They sang *I Never Knew I Could Love Anybody Like I Am Loving You* to a good hand. They also have a good crossfire and comedy in which the tenor singer takes the part of a stage hand.

Riggs and Wichie have a fine act in five very pretty scenes and lighting effects. They danced well and the act went over in fine style.

Julius Tannen, the chatterbox, has a fine line of talk and some good stories.

Novelty Clintons closed a fair show with some spectacular gymnastics.

HUSTON.

Jean Granese and Brother
Charlie in a New Act

In *Jean Granese* and *Brother Charlie*, vaudeville has one of its best singing turns. *Miss Granese* has an excellent repertoire of songs arranged. She is ably assisted by her brother, whose personality and voice help greatly. *Miss Granese* displays talent and has a way of her own in putting over her various numbers. Her personality is pleasing and the way the act is put together is entertaining.

Miss Granese may be new to vaudeville, but vaudeville should retain her for some time as it is this kind of entertaining singing acts that is needed today in vaudeville. ROSK.

ROYAL BILL
IS ENTERTAININGFrisco Carries Off Chief
Honors of Program

Frisco is the big attraction at the Royal this week, and with the able assistance of *Loretta McDermott* and *Eddie Cox*, he carried off the major portion of the entertainment Monday evening. His present offering is by far the best of his career, affording him an opportunity to get away from the straight dancing routine by relating a few substantial gags which are bound to bring results. The turn moves very smoothly and with *Loretta McDermott's* spicy appearance, coupled with *Cox's* excellent dancing and pleasing voice, *Frisco* need not worry about the future.

Charles Withers, in "For Pity's Sake," was another favorite who caused much amusement with a travesty on the old melodrama, his one-man orchestra keeping the house in constant laughter.

Emile and John Nathane, in an artistically executed equilibristic offering, opened the show, being followed by *Walsh and Edwards*, a neat appearing couple, in songs, talk and dances, with the dancing standing out as the big feature of the act.

Whipple and Huston got over nicely in their new offering, "Shoes." It is a snappy turn of the novel type with *Huston* collecting many laughs as the shoe salesman.

Billy Glason smiled his way into the good graces of everybody with his collection of bright songs and humorous sayings. His number *Let's Help Each Other* was responsible for an encore, "The Matrimonial Handicap," after which *Billy* made a neat curtain speech.

Mabelle Sherman, with *Pauline Haggard* at the piano, found the going rather rough. Her repertoire included an aria from "Madame Butterfly," *When I Looked Into Your Wonderful Eyes* and *Let's Stop Supposing*, all of which were well rendered, but failed to meet with the approval of those out front.

Lew Hilton and *Ned Norton* held the next to closing spot with *Hilton's* Hebraic comedy getting many laughs, and *Norton's* immaculate appearance causing much favorable comment.

Maria Lo, in an artistic creation of art studies, closed a very entertaining bill.

GILLESPIE.

Vaudevillians—IX



JACK OSTERMAN

Who is making an enviable name for himself in vaudeville

CHICAGO—PALACE

Leo Carillo Proves Popular
Feature of Bill

Leo Carillo is the main feature of a generally good bill at the Palace this week. His dialect stories scored a great hit and he was recalled for bows several times.

The bill was opened by *Bert and Lottie Walton* in a neat dancing act which won favor, more than is generally given to an opener.

The *Royal Gascoignes* followed with a juggling act which was well received. The somersaulting dog won a good hand.

Billy Montgomery, assisted by *Minnie Allen* and *George Kirby*, came next, and were one of the biggest hits of the bill. They offer a lot of comedy and songs and *Miss Allen* wears some beautiful costumes. *Montgomery's* comedy scored well and the act was received with enthusiasm by the audience.

Owen McGivney followed in his one man sketch called "Bill Sykes," in which he enacts various characters from Dickens with marvellously quick changes of costume. He was well liked.

The always popular *Al and Fanny Stedman* came next and as usual brought down the house with their irresistible fun making.

"The Dance Shop," which is presented by *Jeannette Hackett* and *Harry Delmar*, proved to be a colorful dancing revue with pretty girls and pretty costumes and scenery and pretty dancing. It moves with speed and is a very pleasing offering.

Leo Carillo followed and stopped the show with his series of character monologues. His Italian speech is a great applause getter. He has a pleasant personality and was very well liked.

The show is closed by *Davis and Pelle* in a good athletic act. CARR.

SONGS THAT ARE MAKING
A HIT IN VAUDEVILLE

Angels	Furman & Nash
Ain't We Got Fun	Tempest & Sunshine
Na-Jo	Rae Elmer Ball
I Never Knew I Could Love Anybody Like I Am Loving You	"Vodvil a la Mode"

CHICAGO—MAJESTIC

Lightner Sisters and Joe
Towle Please

The bill at the Majestic this week offers a number of standard vaudeville acts in various lines, and in each case the results were satisfactory.

The opening act is *Frederick Easter* and *Beatrice Squire* in "Danse Fantasia."

Next came *James McCormick* and *Ethel Irving* in a song, dance and chatter act which was mildly received.

Beatrice Morgan and company followed in a sketch which failed to register.

DeHaven and Nice scored the first real hit of the show. They are always good for laughing purposes and this time was no exception.

Next came the *Lightner Sisters* and *Newton Alexander* in one of the best revues seen here this season. There are lots of pretty girls and good music and dancing. The *MacDonalds* took a big share of the dancing honors. *Winnie Lightner's* comedy is a feature of the act.

Joe Towle took up things where the *Lightner* revue left off and carried on the comedy portion of the bill to good results. His piano stunts were received with great applause and his whole act was a great laugh producer.

Harry Holman and company offer their familiar sketch, which got over in its familiar way. It is well acted and scored well.

Anna Chandler was a hit with her songs. *Sidney Landfield* offers good assistance at the piano.

Phil and Roy Arthur close the show in "A Chinese Restaurant." CARR.

AT THE CHICAGO
STATE-LAKELeo Beers and William
Gaxton Score

Beeman and Grace opened a regular State-Lake bill this week with a little novelty in the way of roller skating, music and dancing. *Ward and Green* put over a bunch of jokes in a pleasing manner.

Geo. N. Brown and *Marion Ardell* scored a number of laughs with their stunt, "Pedestrianism," where in they conduct a hiking contest.

Leo Beers has become a Chicago pet with his piano and comic songs which, though a trifle suggestive, go over with a bang. *Where Did Annabelle Get That?* and *In the Usual Way* are, to express it mildly, "knockouts."

Then that terrible laughable person *William Gaxton* and his equally laughable company in their very tickling skit concerning railroads and landlords, put on what is commonly known as a "stopper." We hate to flatter, but *Willie* is a mighty clever boy and has as clever a vehicle.

We wouldn't brag about *Herbert Clifton*, because we don't know the young man, but we like the femininity of his affair, especially *Tosti's* "Good-Bye."

The *Three Bobs* close the bill by bobbing in and out and around, completing a splendid afternoon.

JIMALONE.

(Bills continued on page 641)

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For Men and Women

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When Milaay

HELEN EAGAN

(At the left) In a costume of black and white from Lucille, Ltd., Miss Eagan makes a strikingly picturesque guest in any ballroom. The wrap, as well as the gown, is of white satin, trimmed with shirring of self material, and lined with black satin. The graceful train of the gown is also lined with black satin, and bands of jet form a most decorative trimming. Not being of a superstitious nature, Miss Eagan carries a fan of peacock feathers, adding a touch of Oriental color to the general effect. The silk is from Louis Roedel and Company.



IRENE CASTLE

(At the right) Always ready for the dance, Mrs. Castle appears even more graceful than usual in a Lucille gown of biscuit colored satin, piped and trimmed with a darker shade of biscuit colored satin. The collar is of embroidered tulle and lace. Tanpe fox fur at the neck and sleeves gives a charming touch of decoration. The silk is from Corticelli.



(C) Underwood & Underwood

Goes A-Dancing

GLORIA SWANSON

(At the right) Miss Swanson, who has been elevated to stardom by Famous Players-Lasky, is here seen in one of the gowns she wears as leading woman in Cecil B. De Mille's Paramount picture, "The Affairs of Anatol," which is shortly to be released. The gown is of black and gold brocade made of chiffon over black satin. The trimming consists of jet fringe and cherry colored feather flowers at the waist. The scarf is of cherry maline with jet fringe at either end. A very interesting back panel which does not show in the picture is cherry velvet crossed with jet bands.



LILYAN TASHMAN

(At the left) As "Pleasure" in the George Fitzmaurice production of "Experience" for Paramount, Miss Tashman wears this striking gown by Mme. Rouen. It is of turquoise blue chiffon brocaded in silver. The bodice is made of cloth of silver with sequins on net as an overdrape. With it Miss Tashman wears heavy strings of pearls and an ornate headdress which carry out the idea of "Pleasure."

Off Duty



May Allison, Metro star, has confidence in the biscuits she can bake. Her smile indicates that she will use them for food and not for paperweights.



Is this a juggling feat? Perhaps not, but the exercise is making Dorothy Gish, the Paramount player, hold her breath. Does Miss Gish really use a red table cloth in her dining room?



The expression on their faces suggests that they have found a scandal in the morning paper. If you want to know more consult Buster Keaton, Alice Lake and Viola Dana. Address, Metro.

No, the cat doesn't appear to be unhappy, even if the Paramount star, Roscoe Arbuckle has an awkward hold. Perhaps Roscoe believes cats have nine lives.



Little Trips to Los Angeles Studios

By James Curzon

TOM MOORE, back from his honeymoon in Honolulu, this week began work at the Goldwyn studios on his next photoplay, "Beating the Game," which has a new type of characterization for him. The scenario is an original by Charles Kenyon, author of "Kindling." It is being directed by Victor Schertzinger. The leading feminine role will be played by Helene Chadwick, who played opposite Mr. Moore in his previous picture, "Made in Heaven." Others in the cast are DeWitt C. Jennings, Dick Rosson and Lydia Knott.

The cast for Rita Weiman's original, "The Grim Comedian," which Frank Lloyd is directing,

Has Been Completed

with the addition of Eric Snowden, formerly stage manager for the late Sir Herbert Tree; Claude Payton, a brother of Corse Payton; John Harron, a brother of the late "Bobby" Harron, and Joseph Dowling.

Richard Dix has been selected to act the leading male role in Mary Roberts Rinehart's "The Glorious Fool," which will soon go into production under the direction of E. Mason Hopper. Dr. Henry A. Conway, of the California Hospital, has been employed as a technical adviser to the director, as the story deals with a romance which springs up in a hospital.

Reginald Barker's next production will be the new Gouverneur Morris story, "Who Shall Judge?" formerly called "The Hangman." Mr. Barker is now supervising the editing of "The Old Nest," which

Rupert Hughes prepared for the screen from his novel of the same name.

Bert Lytell, Maxwell Karger, Virginia Valli, William Roselle and Frank Strayer returned this week from the East, where Mr. Lytell has been for nearly a year. Final scenes for his next release, "The Man Who," will be taken here.

Wallace Worsley is guiding Leatrice Joy, Lon Chaney and John Dowers through the stirring incidents and tense emotions of "Ace of Hearts," a Gouverneur Morris original, which is rapidly taking shape for the screen.

George Ovey and his White Cap comedians have just finished "The Mummy's Nightmare" as a single reel comedy in the program of the Pacific Film Co.'s releases. The scenes run from old Egypt to modern America.

Vernon Dent and Violet Joy are this week concluding the second of their one-reel comedies, scheduled for the Pacific Film Co. The Dent and Ovey companies are to be kept busy right through the season, filming one comedy each week. These players will alternate at the new studio.

Foundations Have Been Laid

for the new paint and carpenter shops at the Pacific studios. The plant will very soon occupy the seventeen full city lots that constitute the location of the enlarged studios. The plumbers and decorators have taken possession of the dressing rooms. When completed

these will be the last word in convenience, as every modern accessory is included in the equipment. By the time they are ready for use the new 100 x 130 foot stage and projection room will be finished. Meanwhile work is being rushed on the administration building, which by the introduction of a central patio will give every room perfect lighting and ventilation. The filming of five reel feature pictures is to be started immediately upon completion of the buildings now in course of construction.

William DeMille has just finished the production of the Edward Knoblock story, "The Great Romance." His next production will be from an original story by Rita Weiman.

A complete town, such as usually springs up when there are signs of an oil boom in the vicinity, has been built by Paramount for Roscoe Arbuckle's next. It is called "Gasoline Gus," and naturally has something to do with oil.

William D. Taylor will shortly start work on "The Lifted Veil," adapted from the play by Henry Arthur Jones. Ethel Clayton will be the star. Earl Schenck will be a member of the cast. The scenario is being prepared by Julia Crawford Ivers.

Director Clarence Badger is busily engaged teaching fifty extra people the old-fashioned minuet for the Capulet masked ball scene for "Doubling For Romeo," starring Will Rogers. The company will later go to Arizona for the round-up scenes.

A Universal picture based on a

story called "Renunciation," by Peter Kyne, is now being edited by William Worthington, for the use of Grace Darmond. Hoot Gibson

Under the Direction

of Lee Kahlmar, is now preparing to star in "Bandits Beware," a Universal film.

"My Lady of the Island," a Universal production is now being filmed at Catalina Island, under the direction of Norman Dwan. Edith Roberts heads the company.

Taylor Holmes' first comedy under the Christie banner will be a single reeler, directed by Scott Sidney, with Henry Murdock and Mary Wynn also cutting up hilariously.

Those people who have been mystified by the acting of orang-outangs in the movies, will have their curiosity satisfied by the new Universal film, "A Monkie Movie Star." Harry Burns is directing Joe Martin in a picture which shows the training of the famous orang-outang.

"The Last Race" is the name of the next Lyons and Moran comedy. The exteriors have been filmed at the famous Tia Juana race track and border town gambling resorts.

A Balzac Story

is now being prepared for the next picture by Rex Ingram and June Mathis, collaborators on "The Four Horsemen of the Apocalypse."

"The Face of the World," a Hodgkinson special, from Johan Bojer's novel will be produced by a cast including Edward Hearn and Barbara Bedford in the leads.



Richard Barthelmess powders George V. Hobart's face while Marjorie Daw and George Fitzmaurice look on, at St. Augustine, Florida, where scenes for Paramount's "Experience" were taken



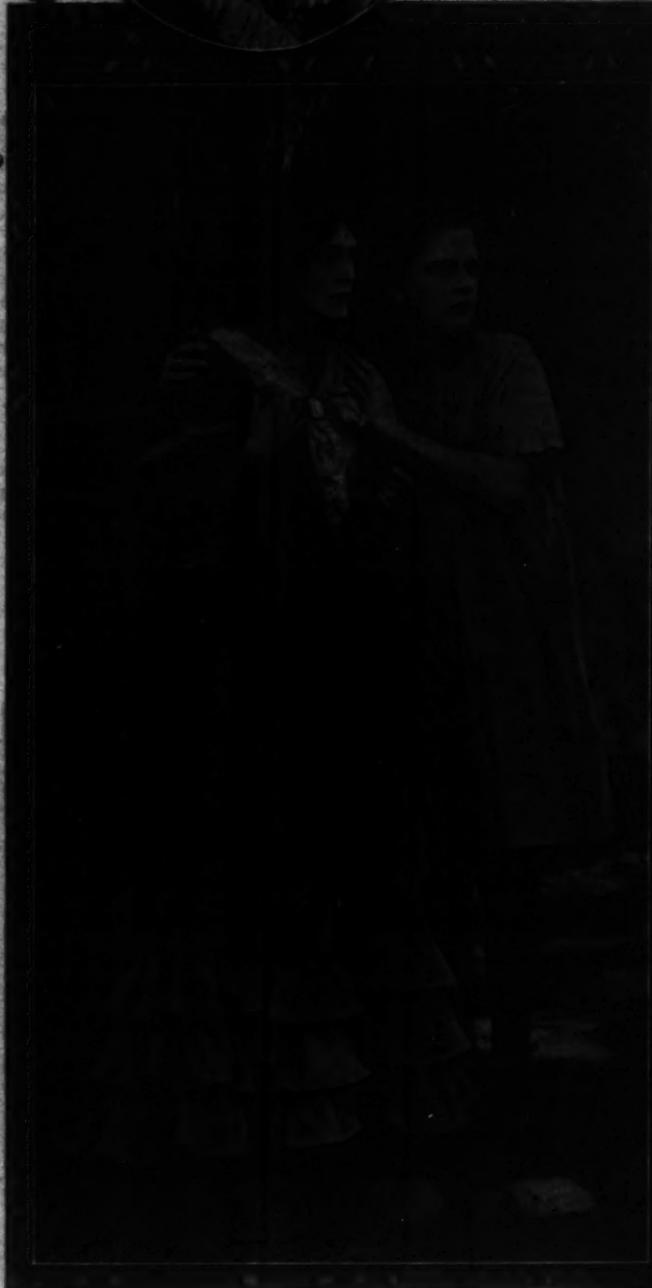
Fatty Arbuckle's idea of getting comedy into Buster Keaton, his successor in the comedy field, is to knock it in, which is what he is trying to do in this picture taken at the Metro studios



At the left, May McAvoy as Grizel in John S. Robertson's film version of Sir James M. Barrie's "Sentimental Tommy" for Paramount, gives a performance which would delight the heart of Barrie himself



At the right, Gareth Hughes as Sentimental Tommy is in the midst of an imaginary romantic adventure if one is to judge from the expression on his face. Mr. Hughes is Tommy to the life in all his moods



Above, Grizel protects her mother, the Painted Lady (Mabel Taliaferro) from all annoyances whether they are real or fancied

"SENTIMENTAL TOMMY"

Paramount Presents Excellent Film from Barrie Novels

Adapted by Josephine Lovett from "Sentimental Tommy" and "Tommy and Grizel," by Sir James M. Barrie. Directed by John S. Robertson. Released by Paramount.

Tommy Sandys.....Gareth Hughes
Grizel.....May McAvoy
The Painted Lady.....Mabel Taliaferro
Dr. McQueen.....George Fawcett
Elspeth Sandys.....Leila Frost
Dr. David Gennell.....Kempton Greene
Lady Alice Pippinworth.....Virginia Valli

In spite of the fact that "Sentimental Tommy" is equipped with a faultless cast, it is Director John S. Robertson who is the real star of the film. He has accomplished the almost incredible feat of transferring the delicate whimsy of Barrie to the screen with a minimum of loss. Barrie has raised sentimentality to the dignity of a fine art, and it is this

quality that Robertson has reproduced so faithfully in his direction.

Gareth Hughes is an ideal Tommy. An actor of less subtlety might well have brought the whole picture to disaster. His is a delicate piece of character drawing, vivid and true. May McAvoy has a less difficult task to perform as Grizel, but one which she executes brilliantly. She makes Grizel a brave little person who is poignant without being pitiful. She never for an instant gives way to the temptation to overact; her restraint is admirable. Ethel Taliaferro as the Painted Lady is a figure of great pathos, and George Fawcett gives a well-rounded portrait of Dr. McQueen. JOHN J. MARTIN.



At the right, Tommy's pride smarts under the nickname he has been given by his teacher—"Sentimental Tommy!"

"THE CABINET OF DR. CALIGARI"

Goldwyn Imports a Remarkable Foreign Picture

Story by Karl Mayer and Hans Janowitz. Directed by Robert Wiene. Settings by Hermann Warm, Walter Reimann and Walter Rohrig. Released by Goldwyn. Dr. Caligari.....Werner Krauss
Cesare.....Conrad Veidt
Francis.....Fritz Feiler
Jane.....Lil Dagover
Alan.....H. von Twardowski

A tremendous stride ahead has been taken in the world of the motion picture in the production and presentation of "The Cabinet of Dr. Caligari." It is crude in spots and inclined to be choppy in the earlier scenes, but it is practically the first step in a new art, and as such it is a big accomplishment.

Naturally the manner of its presentation is the point of main interest. The settings are what is generally classified as "futurist," and through them a story as weird and uncanny

as anything Poe ever thought of, winds its way to a conclusion that is a genuine surprise. In the light that is thrown on the whole scheme of the production by this ending, a second view of the picture is of great interest.

The story deals with a strange-looking old doctor, who exhibits a somnambulist at a country fair. The somnambulist is said to have been asleep for twenty years, and is carried about in a coffin-like cabinet from which the picture takes its name. By means of his control over the sleeper, the doctor manages to accomplish wholesale murders, leaving never a trace.

One of the most thrilling



(Above) Dr. Caligari feeds the somnambulist, Cesare, in "The Cabinet of Caligari," which Goldwyn has imported from Europe

At the right, a cry for police rings through the fantastic streets of Holstenwall in "The Cabinet of Caligari" (Goldwyn)

At the top of the page, Jane is questioned by her father and Francis, her lover, after her rescue from the clutches of Cesare

pieces of melodrama which has been seen in many a day is the attack of Cesare, the somnambulist, upon the sleeping Jane. Even the most firmly-rooted hair in the audience will stand on end for a moment or two.

There are many effective incidents, staged with a simplicity and a directness that show genius on the part of the director.

Werner Krauss gives an unforgettable performance of the hideous Dr. Caligari. To him and Conrad Veidt as Cesare, go the acting honors of the film. They, too, seem wholly in the picture with their unrealistic appearance. The other characters are somewhat out of key with the settings.

JOHN J. MARTIN.



"EXTRAVAGANCE"**May Allison Shines in Metro Picture**

Adapted by Edward Lowe, Jr., from a story by Ben Ames Williams. Directed by Philip E. Rosen. Released by Metro. Nancy Brown.....May Allison
Richard Vane.....Robert Edeson
Dick Vane.....Theodore von Eltz
"Pa" Brown.....William Courtwright
Uncle Mark.....Lawrence Grant
"Ma" Brown.....Grace Pike

Tantalizing—this is the word which applies best to May Allison's new picture, "Extravagance," in which she depicts with almost microscopic detail all the wiles and ways of a woman who is determined to satisfy her love for luxury. Her passion for beautiful things is inordinate; her industry in endeavoring to secure them is indefatigable; and her virtuosity as a vampire wife is bewildering. For "Extravagance" is really a new treatment of the theme that has been the background for "A Doll's House," "The Spendthrift," "The Mollusc," and similar plays.

May Allison, as Nancy Brown, marries a bright young lawyer named

Dick Vane, whose love for her exceeds his own practical judgment. When she pleads for finery, for jewels and social advantages, he hearkens to her pleas, despite the fact that his father does not approve of extravagance; and despite the fact that he himself is in no position to provide all the luxuries she demands. As the story progresses one sees the disintegration of the young husband, who finally, in sheer desperation, forges checks as a last and terrible sacrifice to his wife's demands.

The fear of detection and possible arrest brings the young couple to their senses. Nancy suddenly becomes a woman, ashamed of her selfishness, ready to make any sacrifice for her husband. In the revelation of the multiple moods of the heroine, May Allison does some of the best work of her career.

BERNARD SOBEL



(Above) May Allison in "Extravagance" (Metro) gets forgiveness for an expensive gown

At the top of the page, May Allison starts figuring on a new house.

(Above right) Poor Dick Vane would like to "cough up" but he can't

(Right) A few samples and somebody to take orders mean happiness to May Allison





Lewis Stone and Florence Vidor have a gay luncheon party in "Beau Revel," a Thomas H. Ince production for Paramount

"BEAU REVEL"

Florence Vidor in a Good Paramount Picture

Adapted by Luther Reed from the novel of Louis Joseph Vance. Directed by John Griffith Wray. Produced by Thomas H. Ince. Released by Paramount.

Beau Revel.....Lewis Stone
Nelly Steele.....Florence Vidor
Dick Revel.....Lloyd Hughes
Alice Lathon.....Kathleen Kirkham
Rosamond Wade.....Richard Ryan
Will Phyle.....Harlan Tucker
Fred Lathon.....William Conklin
Ma Steele.....Lydia Titus
Bert Steele.....William Musgrave
Butler.....Joe Campbell

Father against son and son against father: this is the nature of the conflict revealed in "Beau Revel," a picture of decided originality and sustained interest. In these days when pictures are built frequently on the merest wisps of plot, "Beau

Revel" demands praise for its wealth of subject matter and the varied problems it suggests.

Beau Revel, though the father of a son already in his twenties, still leads the life of a young man of fashion. He devotes himself to dress and to women and feels not a little pride in being able to captivate women, win their love and throw them off. His interest is attracted by a chance meeting with Nelly Steele, a cabaret entertainer, whom his son, Dick, is engaged to marry. The older man now becomes his son's rival and adopts every means, fair and unfair to win Nelly. Many strange events



Above, Lloyd Hughes and Miss Vidor have had a quarrel, but it somehow doesn't seem serious. At the left, Beau Revel and his son confront each other in the presence of THE woman

occur, bringing sadness and tragedy, yet some ultimate happiness.

Florence Vidor as the cabaret entertainer, is a fascinating heroine, rarely beautiful, womanly, and thoroughly genuine in every situation. In the blurred close-ups, medallion-like, she is so lovely that one well wishes to gaze on her and neglect everything else. Lewis Stone is facile and effective as the beau, perhaps a little casual, but modish and representative. Lloyd Hughes, with his swagger and youth makes an admirable juvenile lover. BERNARD SOBEL.

Is That So!

GEORGE STEWART has been engaged by Metro to support *Alice Lake* in her new picture from the story by Arthur Somers Roche.

Louise Contry, now appearing in "Irene," has been cast for an important part in support of *Johnny Hines*, in a forthcoming "Torchy" Comedy, to be released by Educational.

Henry W. Pemberton has been cast in a prominent part in *Johnny Hines*' yet untitled "Torchy" Comedy, soon to be put into production.

Gareth Hughes, Metro's

youthful featured player, has been selected to enact the leading male role in *Viola Dana's* forthcoming production, "Life's Darn Funny."

Johnny Jones, the impersonator on the screen of Booth Tarkington's *Edgar* in Goldwyn's comedies, is in New York with his mother, and will appear personally in theatres where the "Edgar" comedies are being shown.

Buster Keaton, who sustained slight injuries to his ankle recently, is preparing to return to work before the camera.

Kate Price will enact an important role in *Viola Dana's* new Metro picture, "Life's Darn Funny."

Harvey O'Higgins, the

dramatist, is now at Hollywood and at work on his first original photoplay for Realart.

Cecil Owen, Broadway actor, producer and manager, is now casting director in Realart's Eastern studios.

Dore Davidson, who played the part of the father in "Humoresque," plays the part of "Grouch" in *George Fitzmaurice's* production of "Experience" for Paramount. *Mr. Davidson* also is appearing on Broadway in "Rollo's Wild Oat."

Octavia Handworth, recently of the vaudeville stage and formerly a leading woman in motion pictures, will be seen in *Elsie Ferguson's* latest Paramount picture, "Footlights," which is now being filmed under the direction of *John S. Robertson*.



SYBIL CARMEN

As she appears in the role of "Excitement" in *George Fitzmaurice's* production of "Experience" for Paramount

Earl Metcalf, is leaving for the Coast, where he will play opposite *Ruth Roland* in her next serial.

Ogla Petrova is sailing on April 16 to go to Spain to get ideas for settings.

Michael and *Anne Cudahy* will be seen in "The Barbarian."

Violet Mercereau will return to the screen in "Finders Keepers."

Harold Goodwin has completed his second picture as a Fox star. It is called "Hearts of Youth."

Campbell Coffey, the boy-diver, appears in "The Little Clown."

Justine Johnstone and

—her company have returned from Georgia where exteriors were made.

Hamilton Revell is going abroad to make four pictures for an Italian company in Turin.

Matt Moore is to play the leading male role in "Back Pay."

Marion Davies is at work on her next feature, "Enchantment."

Tom Gallery has been selected to play *Jimmy Wallingford* in "The Son of Wallingford."

Virginia Valli, who acts opposite *Bert Lytell* recently married *Demarest Lamson*.

Alice Calhoun, the

Vitagraph Star, is to begin a new production as soon as a cast can be selected.

Albert E. Smith, President of the Vitagraph, has returned from a visit to the Pacific Coast.

Jacqueline Logan, who has been engaged to act with *Frank Mayo* in a Universal film is a former "Follies" girl.

Mary Anderson is working in "The Half-breed" for Morosco.

Myrtle Stedman is improving and is now out of danger. She has been critically ill of pneumonia.

Conrad Nagel has been selected by *Cecil B. De Mille* to enact the leading male part in his next all star production.

Roscoe Arbuckle is

back at the Lasky studios after a three weeks' sojourn in New York.

Ogla Printzlan, scenarist for *William De Mille's* productions, has arrived in New York on a vacation, during which she will study the current plays.

Douglas MacLean has arrived in New York on the first vacation he has had in three years.

Sigrid Holmquist, young Swedish motion picture star, who arrived in this country three months ago, will go to Lake Placid for a rest after work on a new film by *Fannie Hurst*, called "Just Around the Corner."

Jess Smith has moved his offices to 114 West 44th Street, where the enlarged facilities will permit of a higher type of service in his "Motion Picture Enterprises."

Forest Stanley who was the Prince Charming in the Cinderella episode of "Forgotten Fruit," is to play a similar role in the Beauty and the Beast interlude of "Manhandling Ethel," *Marion Davies* next picture.

Anna Q. Nilsson has completed the actual filming of "The Lotus Eaters" in which she will appear in the role of the heroine opposite *John Barrymore*.



ROBERT EDGAR LONG

Who has severed connections with D. W. Griffith to go into business for himself

First Washburn Feature

Bryant Washburn's first independent starring vehicle "The Road to London," by *David Skaats Foster*, is rapidly nearing completion. *Mr. Washburn* is personally supervising the cutting and titling. In this picture *Mr. Washburn* will introduce to the American screen a brand new English blonde beauty in the person of *Joan Morgan*. The picture was produced in England, and in it the star plays a straight romantic role.

"Experience" Completed

The final scenes for *George Fitzmaurice's* production of *George V. Hobart's* play, "Experience" have been filmed at *Paramount's* eastern studio. Director *Fitzmaurice* is now cutting and assembling the picture. *Arthur Miller* was the cameraman for the production and the continuity was done by *Waldemar Young*.

Mary Anderson Engaged

Mary Anderson, who has spent the last five years making pictures on the coast, has been engaged by *Oliver Morosco* to play in his first screen production, "The Half Breed." *Miss Anderson* had planned to take a vacation for the summer and visit her mother in New York, but her new contract will make it impossible.

Mortimer with Starlight

Gus Mortimer, who finishes his vaudeville time April 30th, has signed a year's contract as the featured comedian of the *Starlight Film Co.*, making two and five-reel comedies. *Mortimer* starts his first production May 2.

First Houdini Picture

Burton King has been selected to direct *Harry Houdini* in the first picture for *Houdini's* own producing company. The story will be called "The Far North." It was written by *Houdini* himself.

Lucy Fox with Pathe

Lucy Fox has signed a contract to play in *Pathe* serials. She will be featured with *Charles Hutchinson*, and will start work within a few weeks.

LONG LEAVES

GRIFFITH

Will Act as Representative for Stage and Screen Artists

The resignation of *Robert Edgar Long* as general press representative for *D. W. Griffith* and his productions, was a great surprise in film circles. *Mr. Long* was associated with *Mr. Griffith* for more than three years, and in addition to acting as the personal publicity representative of *Griffith*, also exploited such films as "Hearts of the World," "Broken Blossoms," "Way Down East" and others.

Mr. Long's explanation is that he wishes to engage in business for himself. He has taken offices in the *Fitzgerald Building*, 1482 Broadway, where he will act as personal representative and counsel in advertising and publicity for producers, directors and players, both of the stage and screen.

During *Mr. Long's* association with *Mr. Griffith*, he wrote a book on the life of *Griffith*, called "David Wark Griffith, A Sketch of His Career," which was recognized as a work of great value and was accorded high praise by the reviewers.

Mr. Long also is well known as the author and composer of several songs, among them "Broken Blossoms," which he dedicated to the *Griffith* production of the same name. He has written several exclusive numbers for vaudeville artists.

The *Griffith* Repertory Season in New York was conceived and brought into being by *Mr. Long*, in connection with the advent of "Broken Blossoms," at the *Geo. M. Cohan Theatre* in 1919, and was used by *Griffith* in Chicago, Philadelphia, Boston and other cities.

Now that *Mr. Long* has hung out his shingle and decided to "go it alone," there can be no doubt that many producers, directors and players, in and out of the film business, will be glad to avail themselves of his services. Just at present he is busy receiving the congratulations of his friends.



POMEROY CANNON

Who gives an excellent performance of *Madariaga, the Centaur*, in Metro's "The Four Horsemen of the Apocalypse"

WARREN OUT OF ASSOCIATED PRODUCERS

Appointment of Lichtman a Good Move from Every Angle

RUMORS of changes in the general management of the Associated Producers have materialized in the anticipated retirement of F. B. Warren and the well-advised appointment of Al Lichtman, formerly General Manager of Distribution for the Famous Players-Lasky Corporation. Mr. Lichtman has already assumed his new duties.

"Speaking for Messrs. Ince, Sennett, Neilan, Tourneur, Read, Dwan and other members of Associated Producers," said Oscar A. Price, president of the Associated Producers, "I congratulate the exhibitors of the country upon Mr. Lichtman's connection with this new and powerful organization. The producers feel that in Mr. Lichtman they have affiliated themselves with a man who is a friend of motion picture theatre owners, large and small throughout the world. Mr. Lichtman comes to Associated Producers with a reputation second to none in the industry."

At the home offices of Associated Producers, Mr. Lichtman said: "It is a source of great gratification to have become an integral part of an organization that stands for the good

and great things that the Associated Producers are trying to accomplish. It has been my desire ever since I resigned from Famous Players-Lasky, either to go into the distribution of motion pictures for myself or to affiliate with an organization that stands for the best and biggest in the industry. This I have found in Associated Producers. It always has been my contention that motion pictures should be sold on merit alone—that is, that the exhibitor should be permitted to choose for himself the productions that best please his patrons and consequently bring more money to his box office."

Mr. Lichtman's policy, judged from his remarks, will doubtless be much broader than that of his predecessor, Mr. Warren. His method will doubtless be progressive, in the modern sense of the word and calculated to advance the best and most artistic purposes of the profession. No one knows the exact causes for Mr. Warren's retirement, but it is reported that there was great dissatisfaction on the part of Mr. Price, with his regime.

Directors—IX



WESLEY RUGGLES

Metro director who is responsible for "The Greater Claim" and other Alice Lake pictures

Montreal Theatre Opens

A brilliant social and theatrical gathering marked the opening of the new Capitol Theatre in Montreal. Besides prominent social and governmental leaders of Montreal, the opening was attended by a large party of stars and officials of the Famous Players-Lasky Corporation from New York. The opening attraction was Cecil B. DeMille's Paramount picture, "Forbidden Fruit." In the party which attended from New York were Elsie Ferguson, Alice Brady, Justine Johnstone, Hope Hampton, Grace Valentine, Doris Kenyon, Sybil Carmen, Betty Carpenter, Edna Wheaton, Louis Prussing, Gladys Coburn, Florence Dixon, Gypsy O'Brien, Dorothy Cumming, Thomas Meighan, and James Crane.

Debut of Neilan Picture

Arrangements are now being completed by Marshall Neilan Productions for the initial presentation of "Bob Hampton of Placer" before the remnants of Custer's famous Seventh Regiment. In the new Neilan production, soon to be released, a picturization of the historical "Custer's Last Stand" is presented as the spectacular climax of the story.

The debut of the picture before the remainder of Custer's veterans will be held in Detroit, for the reason that the living members of the old Seventh reside in the State of Michigan, which is also the former home of the late General. Joe Culbertson, famous scout for Custer, will journey to Detroit from Glacier Park, Montana, in order to participate. He will be accompanied to Detroit by six Blackfeet chiefs who took part in the Neilan picture.

Travel Comedy Completed

Chas. F. Stark announces the completion of a series of ten single reel motion pictures. The titles were written by a well known writer of humorous stories, and the star is well-known to all theatre goers. Ten of the most beautiful locations in the United States were selected, a different one for each reel. The main title will be announced in the near future, with a secondary main title reading "a travelling comedy in ten jumps."

Film of Burroughs

A screen record of the thoughts and life of John Burroughs has been procured and is being shown by S. L. Rothafel at the Capitol Theatre this week. The picture, which represents a day with that gentle philosopher has been produced by Prizma.

Abrams Re-Elected President

At the annual meeting of the United Artists' Corporation, Hiram Abrams was re-elected president. This is Mr. Abrams' second term as president of the corporation. The other officers re-elected at the meeting were as follows: Dennis F. O'Brien, vice-president and general counsel; A. H. T. Banzhaf, secretary; H. E. Prager, treasurer. The following were elected as members of the Board of Directors: Mrs. Charlotte Pickford, Hiram Abrams, Dennis O'Brien, Nathan Burkan, and A. H. T. Banzhaf.

Complete Butler Picture

Final filming of David Butler's newest production, "Sophie Semenov," first of a series of features, has been completed at the Brunton studios. "Sophie Semenov" is a Wallace Irwin story. Irving M. Lesser, through his Western Pictures Exploitation Company, will have charge of release of the picture. The production is in five reels and is the first of those in which Butler will appear as a star of the first caliber. Helen Ferguson has the leading female role.

Two New Features

Upon the completion of the last "Torchy" Comedy of the first series of ten, contracted for by Educational Films, now in production, with Johnny Hines in the title role, work will be started by Master Films, Inc., on two feature productions. These are described as Comedy-dramas and are from the pen of Raymond Schrock. The productions are tentatively titled, "Scrambled Brides" and "Come on Johnny."

Owen Moore's Next

Owen Moore, who has completed "A Divorce of Convenience," at the Selznick Fort Lee studios, will commence work on his next production this week under the direction of Robert Ellis. This will be "Rest for the Weary," by Garret Elsdon Fort.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 628, 629, 630 and 631 of this issue.

Other reviews will be found on page 637.

First Jack Gardner Comedy

Louise Dresser and Jack Gardner on April 15th will start the first of a series of two reel intimate comedies. Irving M. Lesser will distribute the films. Space has been leased at the Robert Brunton Hollywood studios. Working in a co-star capacity with Miss Dresser is Willard Louis.

Seltz Serial May 1

The next important event in the field of motion picture serials will be the release by Pathe of "Sky Ranger"—announced for May 1st. June Caprice shares honors in this picture with George B. Seitz.

Ince to Direct Tearle

Ralph Ince will direct Conway Tearle in a forthcoming Conway Tearle production for Selznick. The name of the production and Mr. Tearle's supporting cast will be announced shortly.

New Ascher Theatre

The Ascher Brothers new million dollar theatre in Chicago, opposite Marshall Field and Co., will have its formal opening on May 2. It will be known as "The Roosevelt."

BRADY SPEAKS AGAINST CENSORSHIP BILL

Asks One Year's Time for Industry to Do Away With Objectionable Features

MOTION picture producers of the country, speaking through William A. Brady, in Albany, Tuesday, pledged themselves to eliminate the promoter of lascivious and sensational films within a year if Governor Miller and legislative leaders would leave the industry alone and not pass the Lusk-Clayton bill, creating a state motion picture censorship commission.

The proposal was made at the close of the hearing on the censorship bill before the legislative finance committees at which advocates of the bill denounced the motion picture industry as responsible for increase in crime, juvenile delinquency and Bolshevism.

In return, the opponents of the measure, who were represented by leaders of the motion picture industry, charged that the censorship as proposed is in violation of the constitutional guaranties of free speech.

Mr. Brady denied the charge that the motion picture is a source of evil. He admitted that some films are not wholesome, but he said they are in the minority, and that the producers know of a way with which to deal with the element producing such films.

"I know there is no desire on the part of the Legislature to destroy a great industry," said Mr. Brady. "For this reason we ask you to hold this measure over until next year, in order to give the industry an opportunity to demonstrate that it can handle this situation itself."

"I stand ready to go before Governor Miller and the legislative leaders with ten men, who, with me, will represent the leading producers and enter into a hidebound agreement that we will have this entire situation disposed of within a year. We will do it by pledging ourselves not to allow our pictures to be shown in theatres where objectionable pictures are being exhibited. We can close these theatres if necessary, and if this plan does not work, which I know it will, I will be here next year and talk against the producers' in stronger language than any one did here today. The advantage of this proposition is that it does not apply to New York State alone, but to the entire country—it will be a clean sweep from coast to coast."

Among others who spoke against the bill were Rex Beach and D. W. Griffith.

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by \$60,000,000 General Mortgage 5
per cent. bonds and \$6,000,000 Phil-
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a 6½ per cent. bond at a discount of
4 points is one that should not be
overlooked.

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Exempt securities is so large it is not
too much to say that one of the most
liquid forms of investment are Mun-
icipal bonds. Offerings are scarce,
and new issues of Municipals are
quickly taken up. Just recently Porto
Rico issued \$500,000 of 4½ per cent.
bonds that were sold immediately,
and yesterday the city of Schenec-
tady, N. Y., offered \$1,160,000 5½
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per cent. basis. All the earlier ma-
turities were sold at once. The bonds
look good to me. The Assessed Val-
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in 1938. There are rumors that we
may expect a new issue of these
Farm loan bonds some time

In the Summer

The bond market as a whole is
still quiet and likely to remain so.
The poor earnings shown by the
Railroad companies—though only to
be expected—the continuance of the
consumers' strike and the uncer-
tainty of the European situation with
regard to reparations and indemnity
are all contributory causes. But
money is cheaper and living prices
are down. Investors should make
every effort to take advantage of
such opportunities as the Pennsylv-
ania 6½ per cent. and other bar-
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is not one of us but has to work hard
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**"MAN—WOMAN—
MARRIAGE"****First National Feature Weak
and Illogical**

Produced by Allen Holubar. Released
by First National.

Victoria.....Dorothy Phillips
The Father.....Ralph Lewis
The Mother.....Margaret Mann
David Courtney.....James Kirkwood
Schuyler.....Robert Cain
Henshaw.....J. Barney Sherry
Bobo.....Shannon Day
Richard.....Gordon Marr
The Wronged One.....Jean Calhoun
Milly.....Frances Parks
Ferry.....Emily Chichester

This is a successful effort to spend a large sum of money without using any for a story. It is top-heavy with settings that are lavish, massive and varied. The acting is sincere; the direction clean-cut, and the photography of the best. But the story is *not*.

In an early scene in the picture the heroine decides to marry the villain because she thinks marriage to him will allow her to "express herself." The story from start to finish is as "convenient" as the ring he takes from his pocket when she accepts him.

The greatest conveniences of the story are four or five incarnations of the heroine. Whenever she faces a crisis she halts dramatically, while there flashes to her mind, memory of a similar situation when she was a barefoot cave dweller, or a spirited beauty when knighthood was in flower; or an Amazon warrior, or a Roman slave.

Not taking into consideration the flash-backs into indiscriminate eras, the tale covers a period of time that enables the heroine, portrayed in Miss Phillips' best manner, to develop from a romantic young girl with dreams, ideals and ambitions into a woman matured through physical, mental and spiritual suffering.

Victoria marries David (James Kirkwood's acting makes him very human), and they start married life with love and dreams. But David weakens when business goes wrong, while Victoria grows more courageous with the responsibilities of motherhood.

David decides to let political graft rescue his sinking craft, and he finds himself in the Senate. To compete with an adventuress who has robbed her of her husband's love, Victoria plays the charmer's game, but the abandon of one of their entertainments—so lavish it would take two years' salary of a Senator to foot the bill—so disgusts her that she denounces him publicly.

A sub-title nonchalantly puts David in the penitentiary, where Victoria's soul goes to him in spirit, and regenerates him. When the prison gates swing wide to let him out, he finds her in the garden picking roses, and all is forgiven.

However, if one is a woman, considerable satisfaction may be had from almost all the sub-titles. They glorify woman enough to warrant Mr. Holubar dedicating it to the "weaker sex."

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THEATRE WORLD

In the Song Shops.

(Continued from page 618)

a wire from Ray Miller and his Melody Boys. Do you see what it says? *Marie* big favorite in Atlantic City. Are there any more at home like her? I don't like to brag, but you must admit that *Jack Mills* is the Ziegfeld of the music publishers when it comes to picking a pretty number. Why here's a letter I got from Egypt the other day saying that *Marie* was the biggest—what are you going to go? Gee, that's too bad. Well, drop in some other day when you have more time, I want to tell you about *Marie*. Be good."

George Piantadosi, professional manager of the *Fred Fisher* firm, is advising his friends to *Pucker Up and Whistle*. *Kitty Gordon*, *Yvette Rugel* and *Eddie Cantor* followed his advice and are meeting with big results.

The Wallpaper Will

be blue, the shades will be blue, the stationery will be blue, in fact everything connected with this office will be blue. The public wants Blues and believe me Blues the public will get."

William Handy of Pace and Handy had the floor. "Boy, I've been writing Blues so long that I get blue in the face when I try to remember when I started. The Blue Laws won't bother me any, because my law has been Blues for the past twenty years. Here's my latest number, *Loveless Love*. Just listen to the melody. Can't keep your shoulders still, can you? Whew! I tell you, sonny, she's the meanest blue devil I ever did bother with. Now listen to her little sister *Pickaninny Rose*. Ain't she cute? That youngster will surely bring home the bacon to her Daddy. Yes, they're a couple of winners, all right, and they will soon be on all the mechanicals. And don't forget I am going to swamp the market with Blues, Blues, Blues."

Is That So!

Jack Edwards, the hustling manager of *Edward B. Marks Music Co.*, is very strong for *Love in Lilac Time*. *Jack* claims it is the prettiest waltz of the year and we are inclined to believe him. *Held Fast in a Baby's Hands* is another Marks number which is meeting with hearty approval throughout the country.

Joe Santly, formerly of *Santly and Norton*, is now collecting his salary from *Remick and Co.*

You're To Blame, a new fox trot under the *McKinley* banner, is being used by the *Harmonizers Quartette* for recording purposes.

Harry Engel, western representative of the *Maurice Richmond Co.*, has left for California. *Billy Waldron* will cover Pennsylvania, Ohio and New York for the *Richmond* firm.

Harry Solloway, formerly of *Rectors and Cafe de Paris*, is entertaining nightly at the *Paradise Room* at *Riesenwebers*.

After April 14, the firm of *Pace and Handy* will be known as the *Handy Bros.*

Eddie Cantor is reported as hypnotizing his audiences with *Now I Lay Me Down to Sleep*. Why not follow it with *Gee! How I Hate to Get up in the Morning?*

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it—that demands study, thought, and patient effort. The Editor prints
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partment, "The Literary Market," that gives readers the news that
points the shortest road to sales of manuscripts.The Editor costs \$1.00 a year, \$1.45 a half year. You can prepay your
subscription for two years, for \$1.50, if you act at once.There's a great, new movement in literature. The Editor will help
you to achieve your part of it. THE EDITOR, RIDGEWOOD, NEW JERSEY.**New Plays**

(Continued from page 620)

Ruth Etting designed and con-
ceived the costumes for "Spring-
time Joy Bells" and it shows the
deft hand of the true artist. The
Polo number costumes were built
by Lester and were very pleasing
and fetching. Hazel-Rene takes
credit for all other costumes while
the flowers came from Moteff Floral
Company.Others who contributed to the
success of "Joy Bells" were Gene
Collins, with his "Mr. Syncopation,"
Bruce Weyman and chorus in "Nest-
ing Time," Bacon and Fontaine
with a study on skates and Mr.
Weyman's "Wonderful, Beautiful
Girl" number with chorus.The Marigold revue will remain
six weeks and bids fair to make this
popular North-Chicago resort the
most talked of in the city. And
Ernie Young's craftsmanship de-
serves it. It is a very pleasing show
and a fine evening's entertainment.
The lyrics are by Joe Goodwin, and
Walter Rirschi, while the music is
by Mr. Goodwin, James Hanley and
Isham Jones.Arthur Anderson arranged and
staged the dance numbers and much
of the credit for the success of the
revue is due him also. **CARR.****BOOK REVIEWS****"The Dominant Male"**BY ARNOLD DALY, PUB-
LISHED BY MOFFAT, YARD
AND CO. Between applications of
the eye-brow pencil, Arnold Daly
has taken his pen in hand and given
us a little volume of essays and one-
act plays he calls "The Dominant
Male."The book takes its title from the
first playlet which Daly epitomizes
with "There is no such thing as
credit or blame." Which epitome
was about to increase our specula-
tion as to how much of it was
prompted by the goings on in "The
Tavern," until we noticed it dated
—June, 1920. So much for that.We next turned to the playlet
called "Democracy's King" which is
written around a meeting of the
rulers of the allied countries gathered
to witness the hanging of the Kaiser,
with an American soldier in charge
of the ceremonies. An unmistakable
dramatic under-current runs through
it which surges to the surface fre-
quently.In his attempt to prove why
Shakespeare's plays could only have
been written by an actor, Daly dis-
plays an incomplete and befuddled
understanding of what is dramatic.
His complete formula for drama
seems to be surprise and in analyzing
some of Shakespeare's work accord-
ing to that formula he carries his
point pretty well. But in carrying it
he incidentally proves himself pos-
sessor of histrionic understanding
superior to his critical insight.Among its other contents which
run from "Playing Golf" to "Artis-
tic Reasoning" by Shaw and Letters
to and from the author, "Between
Ourselves" is quite the most delight-
ful thing in the book with more than
a suggestion of Poe.We meant to say earlier that it is
pleasant reading. That it is, without
a doubt. And brilliant, too, at times.**MORR JACOBS.****GEORGE
McKAY
OTTIE
ARDINE****JACK NELLIE
Orben Dixie
Two live ones in cork
Always Working****George Lemaire
Broadway Brevities****DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Room Club****Louis Stearns
Character Leads
Green Room Club Bryant 407****Frank Mayo
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Black and White forms 26th**GOOD SHOW**
AT 81st STREET**Pearson and Lewis and Gor-**
dun and Ford ScoreThere was no evidence of a fall-
ing off in business Tuesday night at
the 81st Street. The entire house
was filled to capacity.**Lohse and Sterling**, with their
novel gymnastic and talking turn,
scored in opening position. The
chair stunt received much applause,
and was well appreciated.**Peggy Cahart**, violinist, may be
new to vaudeville, but from the suc-
cess that **Miss Cahart** registered, she
should stay in vaudeville for some
time. Her selections were well ren-
dered, and each one scored heavily.
Miss Cahart has a pleasing person-
ality, and her costumes are prettily
designed. She was one of the bill's
hits.**Gallagher and Rolley**, with their
talking comedy skit, had the house
with them from start to finish. They
entertained well, and the house en-
joyed them immensely.**Virginia Pearson and Sheldon**
Lewis did splendidly with their turn,
and received several curtain calls on
their exit.**Gordon and Ford** walked away
with the applause hit of the bill.
These clever artists are one of the
best comedy talking acts seen around
these parts in many moons.**Bobby McLean** and company with
a novel skating turn closed. The
entire house remained until their finish.
They were a hit. — **Ross.****ASK ME!****Where to Buy and Anything**
Else You Want to Know
EDWARD L. BERNAYS**CAN** you tell me where **Inez Plum-**
mer is now? I used to know
her some time ago and I love the
way she acts. In fact, I embroi-
dered a cushion for her and should
like to send it to her.**Jerry Dyer**, West 90th Street,
New York City.**Inez Plummer** I am sure would be
desperately unhappy if she did not
receive your letter of love. She is
playing at present as leading woman
in "The Broken Wing" at the 48th
Street Theatre. She is also playing
a barrel organ or something of the
sort in front of the theatre. The
barrel contains serviceable old shoes
which she is collecting for distribu-
tion by the Salvation Army. If you
have any old shoes you might send
them to Miss Plummer at the same
time that you send her the cushion.
I am sure that she will appreciate
both.What did **Charles Gilpin** do before
he made his great success in "Em-
peror Jones"? I think he is the
greatest actor on the stage today.We are informed that **New York**
was so unappreciative of his talents
that when they sought him out, he
was running an elevator in an apart-
ment. You may remember "Abra-
ham Lincoln," **John Drinkwater's**
play, and the wonderful character
bit **Gilpin** did in that. Now he is be-
ing wined and dined all about town.
There is some talk of putting on a
special production of "Othello," in
order to give Mr. **Gilpin** further op-
portunity to display his extra-
ordinary abilities.**Gaiety** B'way & 48th St.
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in "Lightnin'"**EMPIRE** Broadway & 48th, Even. 8:30
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in the New Musical Comedy
MARY
"ISN'T IT A GRAND OLD NAME?"**NEW AMSTERDAM** Theatre
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MILLER & ERROL
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"SALLY"**PLAYHOUSE** 48th St. E. of Fy. Even. 8:15
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Even. 8:30, 1:30 and 2:30
Sunday Matinee at 2
THE FOUR
HORSEMEN
OF THE APOCALYPSE
Moves to Astor, Sun., Apr. 10**BELASCO** W. 48th St. Even. 8:30
Mats. Thurs. & Sat. 2:30David Belasco Presents
LIONEL ATWILL
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from the French by Sascha Guitry
adapted by Granville Barker**Sara Harris** W. 48th St. Even. 8:15
H. Mats. Wed. & Sat. 2:15**SAM H. HARRIS** presents
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A new comedy by Aaron Hoffman
with **GEORGE SIDNEY**
Liberty Theatre W 42 St. Even. 8:30
Mats. Wed. & Sat. 2:30
Henry W. Savage Presents**MITZI**
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"LADY BILLY"**ELTINGE THEATRE** W. 42nd St.
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A Farce in Three Acts
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